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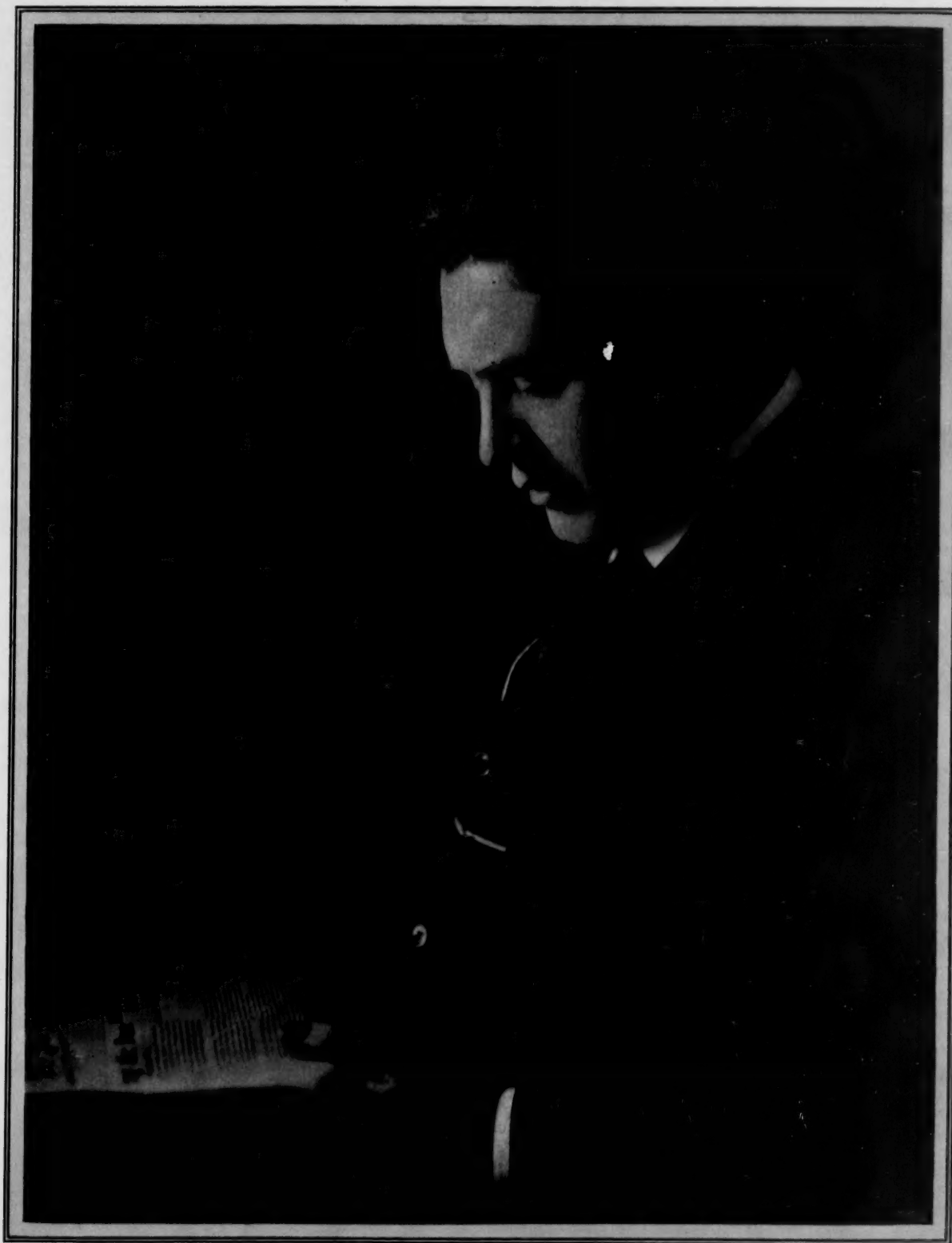
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Elsa Fischer, 1st violin Lucie Neidhardt, viola
Helen Reynolds, 2d violin Carolyn Neidhardt, cello
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MUSICAL COURIER

VOL. LXXII.—NO. 16.

NEW YORK, THURSDAY, APRIL 20, 1916.

WHOLE NO. 1882.

SAN FRANCISCO TRYING FOR A \$60,000 ORCHESTRAL GUARANTEE FUND

The Operating Expenses of the Hertz Organization to Be Doubled—Two Other Orchestras in the Field—Nikolai Sokoloff Makes Marked Impression with the San Francisco Philharmonic

San Francisco, Cal., April 19, 1916.

Symphony music is still the leading theme in San Francisco. The first season of the Hertz conductorship is ended and the friends of the Musical Association are trying to raise the funds necessary to guarantee another season—the amount having been raised from \$30,000 to \$60,000 per annum, with seemingly good prospects that the larger amount will be subscribed, as among the earlier subscriptions are some of \$5,000 each, as reported. The People's Philharmonic Orchestra and the People's Orchestra, the former conducted by Nikolai Sokoloff and the latter by Giulio Minetti—are in the field. Altogether the local symphony organizations have fourteen concerts arranged for in the next few months, preceding the season of the Musical Association of San Francisco, which backs the San Francisco Symphony Orchestra, of which nine are under the baton of Sokoloff and five under the Minetti baton. Added to this a plan has been made for an orchestra of the symphony type in Oakland, which is across the bay from San Francisco, of which Paul Steindorff will be conductor.

AN OAKLAND ORCHESTRA

Of the last mentioned symphony organization the more can be said because it has not been mentioned with any particulars before. Paul Steindorff has been conducting a highly successful series of "Pop" concerts in the Oakland Civic Auditorium for several consecutive Sundays, part orchestral and part operatic for each program. The last of this series took place this afternoon with Alice Gentle as the particular star. Now the attempt will be made to get together an Oakland permanent symphony orchestra. Fifty business and professional men of the cities on the east shore of the bay of San Francisco have pledged support to a symphony orchestra proposition, representing various organizations represented by them as members. The bay shore cities include Oakland, Berkeley and Alameda. These are all within half an hour of San Francisco by train and ferry service. The three cities have a population, in total, of approximately above a quarter of a million people as estimated.

SOKOLOFF CONDUCTS

The event of leading interest during the past week was the symphony concert of the People's Philharmonic Orchestra with Nikolai Sokoloff as conductor. The very large pavilion at Sutter and Pierce streets, selected by the orchestra for its good acoustic properties and big seating capacity, had a large audience on this occasion, which may fairly be estimated to have been the real opening of the Philharmonic season—all that has gone before being considered as practically preliminary in the formative period. The audience was not only large, but enthusiastic. Some local views of the performance, which took place in the evening, are given herewith for general understanding concerning the manner in which this new orchestra and Mr. Sokoloff were regarded by the music editors of San Francisco.

By Walter Anthony, musical editor of the San Francisco Chronicle: "The first concert of the People's Philharmonic orchestra, of a series of ten, was given last night at the Pavilion rink, Nikolai Sokoloff was the conductor and Marie Sloss the soloist. This was the second time we have heard the Philharmonic Orchestra under the direction of this young Russian. There was ample evidence that his first efforts in behalf of local orchestral music were approved, because last night's audience was much larger than that which heard the season's preliminary concert at Dreamland Rink some weeks ago. Evidently Sokoloff's fame had traveled. Last night's performance will not detract from it, although perhaps it lacked the sensationalism of his first with its Tchaikowsky music." Then follow

complimentary allusions to the manner in which the several numbers on the program were performed. Mr. Anthony concluded with the following general estimate: "The success of last night's concert should delight all lovers of music in this community. The People's Philharmonic Symphony orchestra is harmonious in practice and precept. And Nikolai Sokoloff is a conductor whose baton is the law."

Redfern Mason, music editor of the San Francisco Examiner, also wrote in complimentary terms of the Philharmonic concert conducted by Mr. Sokoloff.

The San Francisco Call wrote in part as follows: "Nikolai Sokoloff, who made his initial appearance as the conductor of the Philharmonic, displayed rare ease and certainty in handling the orchestra and won the highest commendation. The splendid program was opened by the overture from 'Tannhäuser,' and Conductor Sokoloff at once convinced his hearers that his understanding of Wagner's great masterpieces was perfect. After a beautiful Strauss waltz, 'Der Rosenkavalier,' the great Schubert 'Unfinished' symphony was played. Especially in the andante did Sokoloff rise to great heights."

One of the comments by Redfern Mason is as follows: "Mr. Sokoloff has a good grip of his orchestra."

DAVID H. WALKER.

HUGE OPEN AIR PERFORMANCE OF VERDI'S "REQUIEM" TO BE GIVEN IN NEW YORK

Louis Koemmenich, Conductor, Eminent Soloists and the New York Philharmonic Orchestra Will Participate in Unusual Event

With the rapidly approaching end of the New York concert season comes the announcement of a novel enterprise that promises to make history in popularizing classic music in the American metropolis. On Sunday afternoon, June 4, the New York Polo Grounds will be the scene of a performance of Verdi's "Requiem" on a scale such as has never yet been attempted in this country.

The presentation of the famous work will be in charge of Louis Koemmenich, director of the New York Oratorio Society and of the Mendelssohn Glee Club, with Arnaldo Conti, formerly the principal conductor of the Boston Opera Company and of the Constanzi Theatre of Rome, as his assistant.

The chorus will number 1,200 singers, chosen from among the various choral societies of New York and New Jersey, while the orchestra will have 120 musicians, with the complete New York Philharmonic Orchestra forming an integral part of it.

The quartet of soloists presents one singer as yet unknown to New York audiences, although she comes with an enviable European reputation to sustain her claim of being one of the foremost living dramatic sopranos. The directors of the coming "Requiem" performance declare that in Lucile Lawrence they have found a singer of such unusual gifts as to create a veritable sensation at her very first appearance. Others among the soloists are Maria Gay, the Spanish contralto, whose Carmen continues to form a lively subject of discussion; Giovanni Zenatello, one of the few great tenors at present in this country, and Léon Rothier, basso of the Metropolitan Opera Company.

The problems connected with the erection of a special stage to seat the huge number of performers and with the overcoming of the acoustic difficulties have been success-

fully solved, according to the promoters of the enterprise, and the rehearsals are already in full swing.

"In my opinion the coming open air performance of Verdi's 'Requiem' will be a tremendous step in the direction of making the huge population of New York acquainted with the world's masterpieces, of which Verdi's 'Requiem' is undoubtedly one of the most beautiful, most melodious and the most adaptable for a performance of this kind," says Mr. Koemmenich.

"The very fact that such an enterprise has been made possible shows the wonderful development in the musical taste of New Yorkers and bears out the prophecy that before long this city will be the world's musical center in the true sense of the word.

"Open air performances present nothing new in the Old World, but here in America they are still an innovation, and, as far as New York is concerned, totally unknown. It is fortunate that the city possesses a place that lends itself so magnificently to a presentation of this kind as do the Polo Grounds, and it is to be hoped that once the beginning will have been made, open air choral performances of this sort will become part of the routine of the city's life."

FLORENCE COLDLY RECEIVES OPERA BY AMERICAN

Paul Allen's "Last of the Mohicans" Said to Suffer from Negative Quality of Libretto—Audience Renders Severe Verdict on Work

Florence, Italy, February 25, 1916.

La Nazione, one of the leading papers of Florence, has this to say about the first performance here of an opera by an American: "Ultimo dei Mohicani (Last of the Mohicans), a lyric tragedy by Carlo Zangarini, set to music by the American composer, Paul Allen, was given last evening for the first time at the Politeama Fiorentino before a very small audience. The libretto, taken from the famous romance of Fenimore Cooper, although showing indisputable literary value, seemed better adapted for a spectacle to be played in a circus than for melodrama. At least that is what we judge from the superabundant local color strongly reinforced by savage episodes, combats and plentiful shots. The authors were called about ten times in all, not with complete spontaneity. The last few times hisses mingled with applause.

"The music revealed the thorough schooling of the young composer, though it seemed deprived of inspiration and as if carefully embellished with Wagner and Strauss imitations selected with poor judgment. There were frequent reminiscences of Mascagni and Puccini. The whole work indisputably suffered from the negative quality of the libretto, the uninteresting development of which was tiresome. The verdict of the audience was severe."

WHO WILL GIVE THE "ALPINE" PREMIERE?

Cincinnati and Philadelphia in a Friendly Contest for the Honor of the Initial Performance of Strauss' Work

In another part of this issue it is announced that the Cincinnati Orchestra, on the occasion of the May Festival, May 2-6, 1916, will give the first American performance of Strauss' "Alpine" symphony. As the MUSICAL COURIER goes to press, the following official note is received from the Philadelphia Orchestra management: "The Philadelphia Orchestra Association announces that it will shortly give the first performance in America of Richard Strauss' 'Alpine' symphony. The rights for this performance were obtained before the beginning of the present season and the performance was announced some months ago."

It remains to be seen who will win the race for the honor to the premiere.

Indiana Composer Felicitated

The Michigan City (Ind.) Evening News of recent date devotes much space to an appreciation of a "Ballade," "Dear Hoosierland," composed by Evelyn Leeds Cole, and for which James Whitcomb Riley, the Hoosier poet, is said to have penned the author his felicitations. The song was primarily written in celebration of the State centennial.

**GODOWSKY GIVES SUPERB PERFORMANCE
OF TSCHAIKOWSKY PIANO CONCERTO
WITH PHILADELPHIA ORCHESTRA**

**Finely Balanced and Piquantly Varied Program, Including
a D'Indy Novelty, Presented by Leopold Stokowski
at Next to Final Pair of Season's Concerts—
Three Weeks of "Pops" to Fol-
low Symphonic Series**

Philadelphia, Pa., April 15, 1916.

The next to the last concerts of the current season of the Philadelphia Orchestra, given in the Academy of Music on Friday afternoon and Saturday evening, proved from every standpoint among the most interesting and successful of the year. This was due in large part to the program—one of those finely balanced, piquantly varied affairs in which Leopold Stokowski is particularly adept—partly to the fine fashion in which it was rendered by the orchestra and partly to the pianistic abilities of Leopold Godowsky.

The program opened with the "Fidelio" overture, played with fine respect for classical tradition and an execution without a flaw. The first Brahms symphony was the second number, and at the Friday afternoon concert the superb performance of this imposing work drew rounds of applause from the large and distinguished audience.

Probably the most interesting number on the program was the "Istar" of Vincent d'Indy. This composer has had only occasional hearings in this city, so this work was anticipated as eagerly as any of the season's novelties. Stokowski gave it the most intelligent reading, and its occasional complexities were effaced in the most efficient manner by his coworkers.

Godowsky came last on the program with the first concerto of Tschaiikowsky. Godowsky's powers are singularly adapted to this imposing work and particularly in the majestic first movement his performance was superb. Particularly brilliant was his rendition of the cadenzas.

The regular symphony season of the orchestra will close with the concerts on April 28 and 29. Then will follow three weeks of "Pops," at which music and liquid refreshment (in the temperance style) will be mixed in the pleasing fashion of last year. H. P. Q.

Musical at Hotel Plaza Under Mrs. Hill's Direction

Tuesday evening, April 4, a musicale was given in the ballroom of the Hotel Plaza, New York, under the direction of Mrs. Leonard Hill.

The artists of the evening were Florence Hardeman, violinist; Annie Louise David, harpist, and Florence Larrabee, pianist.

A splendid program of ten numbers was given and every number was received enthusiastically by the brilliant audience assembled.

These three young ladies have had several appearances together this season, and presented a well balanced pro-

gram of unusual and interesting numbers. The numbers for the harp and violin were especially well received.

In Florence Larrabee the audience received the surprise of the evening. Miss Larrabee was known to but a few in the audience, and from the beginning of her first solo it was made manifest to this audience of music lovers that here was a real artist with pianistic endowments that place her among the very best pianists of the day. Her numbers were Scherbatcheff's "Marionettes," MacDowell's "Concert Etude," Liszt's "Venezia e Napoli." They were applauded very enthusiastically and she played many encores. Miss Larrabee assuredly has a brilliant future as a pianist.

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Among the most recent entrants into the field of concert singing is Gladys Axman, dramatic soprano, who is under the personal management of S. E. Macmillen, Aeolian Hall, New York.

Gladys Axman comes of a well known musical family of Boston, but received her education in New York. With her it was not a case of acquiring a desire for music; the impulse toward that art was inborn. Alexander Pope told how "he lisped in numbers and the numbers came." In the same fashion Mme. Axman might say that she could sing before she could talk, for at the age of two she imitated her mother, doing the cadenzas from the waltz song in "Romeo and Juliet."

She attended New York City schools and while still a schoolgirl began her musical education under Marguerite Hall, contralto. While receiving her vocal training she also devoted much of her time to instrumental music and received a thorough grounding in piano music under competent instructors. She accompanies herself on the piano except at her public concerts. Realizing that to become a singer of note she must know music from all angles, Mme. Axman familiarized herself with the principles of composition. After her preliminary work with Marguerite Hall, she studied with Joseph Bartstein-Regneas, going later to Berlin, where she was Prof. Arthur Willner, of the Berlin Conservatory.

Mme. Axman has a sweet soprano of dramatic quality which she uses with artistic expression. One musical critic found her voice "reminiscent in its medium range of the voice of Julia Culp, and she sings with a feeling for the individual character of each song."

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Attached is the program for the Easter services to be given at the First Presbyterian Church, New York, "Old First," next Sunday. Elaborate preparations have been made and the program contains several novelties. Dr. William C. Carl, the organist and director, has especially adapted with English text, several of the numbers, including the anthems "Christ Is Risen, Alleluia!" by Joseph Schnabel, and "The Strife Is O'er," by Samuel Rousseau.

These are the numbers which will be presented by Margaret Harrison, soprano; Claire Spencer, alto; Henry G. Miller, bass and the full choir of the "Old First," Dr. Carl, organist and director; William Irving Nevins, assistant organist.

II A. M.

Organ—
Hosannah, Chorus Magnus.....Hartmann
Easter Alleluia.....Ottenwalder
Jubilate Deo.....Loret
Carol, Easter Song.....Paul Fehrmann
Anthem, The Strife Is O'er.....Samuel Rousseau
Anthem, Christ Is Risen, Alleluia!.....Joseph Schnabel
Choral response, Hallelujah; Christ Is Risen.....Steanne
Carols—
Victory!.....Old Alsatian
Song of Mary Magdalene.....Massenet
Rejoice, Ye Sons of Men.....Sixteenth Century
Organ, Allegro Giubilante.....Federlein

7:40 P. M.

Organ recital—
Chorale, Christ Is Risen.....Bach
In Paradise.....Schumann
Easter Morning.....Malling
Easter Dawn.....Clausmann
Carol, O filii et filiae.....Old French
Anthem, Worthy Is the Lamb (Messiah).....Handel
Solo, I Know that My Redeemer Liveth (Messiah).....Handel
Organ, Vorspiel to Lohengrin.....Wagner

Dr. Carl is at present in Atlantic City, Holy Week being the spring holiday for the Guilman Organ School, but he will return in time for Easter services.

Callahan Establishes Edison Studios in Large Cities

Lieutenant J. J. Callahan, who has been territorial supervisor for the Thos. A. Edison Company, is now connected with studios in large cities which he has established with great success. The New York studio on the heights is one of exceptional attraction in its decorations and good music coming from the studio all day has made it very popular.

Adele Lewing Granted Alimony

An order has been signed by Supreme Court Justice Donnelly granting \$12 a week alimony and \$100 counsel fee to Adele Lewing Stiefel pending an appeal to the Appellate Division in her suit for divorce from Dr. Benjamin W. Stiefel. Mrs. Stiefel is appealing from an order of Justice Cohalan, which set aside the verdict of a jury in favor of Mrs. Stiefel.

Jenny Dufau

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THE WERRENATH SINGING ART

Baritone Gives Demonstration of Finished and Compelling Vocalism

Among the best representatives of the vocal fraternity, Reinald Werrenrath, the baritone, has earned a unique distinction, one based upon natural voice gifts, a large talent for interpretation and a keen mentality which knows how to subserve the purely technical (in which Mr. Werrenrath is a past master) to the real message of the song. Mr. Werrenrath's every public appearance shows the sincere and matured artist, one to whom means and effects are the ideal and who gains the favor of his hearers through elevated and legitimate appeal only. His genial personality and impressive poise are no small aids in his quick capture of his audiences.

On Friday evening, April 14, a large and representative body of listeners again welcomed the baritone in a New York recital at Aeolian Hall. His program was made up of Italian, German, French and English numbers. Again, trite as it sounds, the reviewer is forced to report that since last year there has been a notable broadening in the Werrenrath vocal art, a decided gain in depth of color and extent of range. Unforced, beautiful tonal tints attend the delivery of every note, from the faintest piano effects to the most robust.

To be more specific; the smoothly flowing legato of the opening "Caro mio ben" (Giordani) and "Come raggio di sol" (Caldara) was—the writer is tempted to say—perfect in production and could not fail to be a delight to lovers of fine vocal art. "Vittoria, mio core" (Carissimi) but added to the deep impression made by the first two numbers of the group.

Mr. Werrenrath appeared next as the interpreter of German Lieder, in which he displayed art of the most noble texture. Schubert's "Nachtstück" abounded in lovely tone and true sentiment. The delivery received a cordial acknowledgment. Also after "Der Doppelgänger" (Schubert), the applause spoke volumes for the impression created. Grieg's "Lauf der Welt" called for especial approval through the admirable way in which its less serious nature was set forth. Wolf's "Zur Ruh', Zur Ruh'" must needs be repeated and "Liebesglück" by the same author was liked equally well.

French songs, "La Lettre" (Aubert), "Sylvie" and "Après un Réve" (Fauré) and "Vision Fugitive" from "Herodiade" (Massenet) comprised the third group, exquisitely phrased and nuanced. The diction was of the purest kind.

The final numbers included songs by American composers, "To You, Dear Heart" (Class), Old Irish Airs arranged by Fischer, namely, "The Little Red Lark," "Little Mary Cassidy" and "Over the Hills and Far Away"; "Song of the Timber Trail" (Avery), written for Mr. Werrenrath, a delightful and lucid musical setting and well adapted to Mr. Werrenrath's style.

Professionals and serious lay connoisseurs of vocal art crowded the hall and must have profited largely through the remarkable Werrenrath performances.

Encores urgently demanded gave evidence that the program was enjoyed to the utmost.

Richard Epstein's presence at the piano assured the best of support throughout.

PADEREWSKI AND KREISLER

REPORTED AT ODDS WITH ELLIS

There have been rumors during the past week or two that Fritz Kreisler and Ignace Paderewski were not to be under the management of Charles A. Ellis next season. The MUSICAL COURIER wired to its Boston representative to obtain confirmation or denial of the report from Mr. Ellis. The MUSICAL COURIER representative telegraphs: "Ellis will not talk. No confirmation." A telephone message to Mr. Kreisler's hotel in New York established the fact that he is out of town. Some one in close touch with him was asked as to the truth of the Ellis rumor, and replied: "It is absurd. Mr. Ellis was in town a short time ago and showed Mr. Kreisler a list of many dates booked for him for next season. Mr. Kreisler's relations with Mr. Ellis are very amicable."

Mr. Paderewski could not be found in time to interview him before the MUSICAL COURIER goes to press.



HOWARD WHITE AND EVELYN SCOTNEY.

Howard White and Evelyn Scotney Off to Australia]

Howard White, the well known Boston bass, and his wife, Evelyn Scotney, the equally celebrated coloratura soprano, left on April 4 for San Francisco, from which port they sailed for Sydney, Australia, on April 11, and will stop en route at Honolulu and Samoa. On arriving at Sydney, they will proceed to Melbourne, Mme. Scotney's former home, where they will visit her parents previous to undertaking concert work in the insular continent.

Evelyn Scotney left Melbourne six years ago with Mme. Melba to complete her studies with the latter's former teacher, Mme. Marchesi, the famous Parisian teacher. After a period of study with Marchesi and later with Tosti, the composer, she came to America to join the Boston Opera Company, where her success was immediate and sensational. For three years, she continued with the Boston company, singing in "Lucia," "Rigoletto," "Trova-tore" and the Doll in "Tales of Hoffmann." During this period she also appeared with the Montreal Opera Company in these roles and in "Lakme" and "Cendrillon," meeting with the same remarkable success there as in Boston.

Since the demise of Boston opera, Mme. Scotney has been busily engaged in concert work with her husband, also a former member of the Boston Opera Company. In this short time, Mme. Scotney and Mr. White have appeared jointly in almost 200 cities and towns in

the United States and Canada, and have everywhere encountered great success. Mme. Scotney's phenomenally high and brilliant coloratura is a perfect foil for Mr. White's resonant and manly bass, so that few more desirable combinations could be imagined for joint concert work.

While their trip to Australia is primarily to visit Mme. Scotney's parents, they expect to do considerable concert work during their stay. They will return to Boston about October 1, when they will immediately begin the work of an exceedingly busy season.

Elizabeth Randolph Returns

Elizabeth Randolph, a singer with a remarkable range of voice, combining the quality of alto and contralto, returned to this country recently from Europe, where she has been giving up all her time for the past year or so in doing war relief work in France, England, Germany and Belgium. Miss Randolph is a native of Savannah, Ga., and is visiting her relatives there at present. She will do much public singing during the coming season in America, and her concert plans will be announced in due time.

Miss Randolph was a pupil of De Reszke in Paris, of Orgeni in Dresden and of Vilonot in Chicago.

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Organ, Allegro Giubilante.....Federlein

7:40 P. M.

Organ recital—
Chorale, Christ Is Risen.....Bach
In Paradise.....Schumann
Easter Morning.....Malling
Easter Dawn.....Clausmann
Carol, O fili et filiae.....Old French
Anthem, Worthy Is the Lamb (Messiah).....Handel
Solo, I Know that My Redeemer Liveth (Messiah).....Handel
Organ, Vorspiel to Lohengrin.....Wagner

Dr. Carl is at present in Atlantic City, Holy Week being the spring holiday for the Guilman Organ School, but he will return in time for Easter services.

Callahan Establishes Edison Studios in Large Cities

Lieutenant J. J. Callahan, who has been territorial supervisor for the Thos. A. Edison Company, is now connected with studios in large cities which he has established with great success. The New York studio on the heights is one of exceptional attraction in its decorations and good music coming from the studio all day has made it very popular.

Adele Lewing Granted Alimony

An order has been signed by Supreme Court Justice Donnelly granting \$12 a week alimony and \$100 counsel fee to Adele Lewing Stiefel pending an appeal to the Appellate Division in her suit for divorce from Dr. Benjamin W. Stiefel. Mrs. Stiefel is appealing from an order of Justice Cohalan, which set aside the verdict of a jury in favor of Mrs. Stiefel.

Jenny Dufau

Prima Donna Coloratura Soprano
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THE WERRENRATH SINGING ART

Baritone Gives Demonstration of Finished and Compelling Vocalism

Among the best representatives of the vocal fraternity, Reinald Werrenrath, the baritone, has earned a unique distinction, one based upon natural voice gifts, a large talent for interpretation and a keen mentality which knows how to subserve the purely technical (in which Mr. Werrenrath is a past master) to the real message of the song. Mr. Werrenrath's every public appearance shows the sincere and matured artist, one to whom means and effects are the ideal and who gains the favor of his hearers through elevated and legitimate appeal only. His genial personality and impressive poise are no small aids in his quick capture of his audiences.

On Friday evening, April 14, a large and representative body of listeners again welcomed the baritone in a New York recital at Aeolian Hall. His program was made up of Italian, German, French and English numbers. Again, trite as it sounds, the reviewer is forced to report that since last year there has been a notable broadening in the Werrenrath vocal art, a decided gain in depth of color and extent of range. Unforced, beautiful tonal tints attend the delivery of every note, from the faintest piano effects to the most robust.

To be more specific; the smoothly flowing legato of the opening "Caro mio ben" (Giordani) and "Come raggio di sol" (Caldara) was—the writer is tempted to say—perfect in production and could not fail to be a delight to lovers of fine vocal art. "Vittoria, mio core" (Carissimi) but added to the deep impression made by the first two numbers of the group.

Mr. Werrenrath appeared next as the interpreter of German Lieder, in which he displayed art of the most noble texture. Schubert's "Nachtstück" abounded in lovely tone and true sentiment. The delivery received a cordial acknowledgment. Also after "Der Doppelgänger" (Schubert), the applause spoke volumes for the impression created. Grieg's "Lauf der Welt" called for especial approval through the admirable way in which its less serious nature was set forth. Wolf's "Zur Ruh', Zur Ruh'" must needs be repeated and "Liebesglück" by the same author was liked equally well.

French songs, "La Lettre" (Aubert), "Sylvie" and "Après un Revê" (Fauré) and "Vision Fugitive" from "Herodiade" (Massenet) comprised the third group, exquisitely phrased and nuanced. The diction was of the purest kind.

The final numbers included songs by American composers, "To You, Dear Heart" (Class), Old Irish Airs arranged by Fischer, namely, "The Little Red Lark," "Little Mary Cassidy" and "Over the Hills and Far Away"; "Song of the Timber Trail" (Avery), written for Mr. Werrenrath, a delightful and lucid musical setting and well adapted to Mr. Werrenrath's style.

Professionals and serious lay connoisseurs of vocal art crowded the hall and must have profited largely through the remarkable Werrenrath performances.

Encores urgently demanded gave evidence that the program was enjoyed to the utmost.

Richard Epstein's presence at the piano assured the best of support throughout.

PADEREWSKI AND KREISLER

REPORTED AT ODDS WITH ELLIS

There have been rumors during the past week or two that Fritz Kreisler and Ignace Paderewski were not to be under the management of Charles A. Ellis next season. The MUSICAL COURIER wired to its Boston representative to obtain confirmation or denial of the report from Mr. Ellis. The MUSICAL COURIER representative telegraphs: "Ellis will not talk. No confirmation." A telephone message to Mr. Kreisler's hotel in New York established the fact that he is out of town. Some one in close touch with him was asked as to the truth of the Ellis rumor, and replied: "It is absurd. Mr. Ellis was in town a short time ago and showed Mr. Kreisler a list of many dates booked for him for next season. Mr. Kreisler's relations with Mr. Ellis are very amicable."

Mr. Paderewski could not be found in time to interview him before the MUSICAL COURIER goes to press.



HOWARD WHITE AND EVELYN SCOTNEY.

Howard White and Evelyn Scotney Off to Australia

Howard White, the well known Boston bass, and his wife, Evelyn Scotney, the equally celebrated coloratura soprano, left on April 4 for San Francisco, from which port they sailed for Sydney, Australia, on April 11, and will stop en route at Honolulu and Samoa. On arriving at Sydney, they will proceed to Melbourne, Mme. Scotney's former home, where they will visit her parents previous to undertaking concert work in the insular continent.

Evelyn Scotney left Melbourne six years ago with Mme. Melba to complete her studies with the latter's former teacher, Mme. Marchesi, the famous Parisian teacher. After a period of study with Marchesi and later with Tosti, the composer, she came to America to join the Boston Opera Company, where her success was immediate and sensational. For three years, she continued with the Boston company, singing in "Lucia," "Rigoletto," "Trovatore" and the Doll in "Tales of Hoffmann." During this period she also appeared with the Montreal Opera Company in these roles and in "Lakme" and "Cendrillon," meeting with the same remarkable success there as in Boston.

Since the demise of Boston opera, Mme. Scotney has been busily engaged in concert work with her husband, also a former member of the Boston Opera Company. In this short time, Mme. Scotney and Mr. White have appeared jointly in almost 200 cities and towns in

the United States and Canada, and have everywhere encountered great success. Mme. Scotney's phenomenally high and brilliant coloratura is a perfect foil for Mr. White's resonant and manly bass, so that few more desirable combinations could be imagined for joint concert work.

While their trip to Australia is primarily to visit Mme. Scotney's parents, they expect to do considerable concert work during their stay. They will return to Boston about October 1, when they will immediately begin the work of an exceedingly busy season.

Elizabeth Randolph Returns

Elizabeth Randolph, a singer with a remarkable range of voice, combining the quality of alto and contralto, returned to this country recently from Europe, where she has been giving up all her time for the past year or so in doing war relief work in France, England, Germany and Belgium. Miss Randolph is a native of Savannah, Ga., and is visiting her relatives there at present. She will do much public singing during the coming season in America, and her concert plans will be announced in due time.

Miss Randolph was a pupil of De Reszke in Paris, of Orgeni in Dresden and of Vilonot in Chicago.

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Florence Austin, "America's Violinist," Returns from Maine

Florence Austin is now claimed as "Maine's violinist." The Chapman Concert Company, with the Criterion Quartet, each of whom appeared as soloist, and Miss Austin, in such solos as Alard's "Faust," Hubay's "Hejre Kati," Musin's "Concert Waltz," Leonard's "Fantasia on a Haydn Theme," etc., had a triumphant tour, marked by many interesting occurrences. Through it all "the boys" voted Miss Austin "a good fellow," as she shared all their troubles and joys with equal interest and enjoyment.

According to accounts it was a remarkable trip, covering over 1,200 miles inside of a month, in the State of Maine alone. They played at twenty-five concerts in the month, sometimes at two in one day. Getting up at 4 a. m., taking a sleigh for a distant town, digging the team out of the snow drifts, dressing at way stations in order not to delay the audiences, these were but a few incidents of the month's trip. A thousand people attended many concerts, seats had to be placed on the stage, and at many places Miss Austin was greeted as an old friend, because people well remembered her previous visit. Beautiful flowers and roses galore, were sent to Miss Austin in such places, showing the warm hearts she had stirred on the previous visit. At Farmington Mme. Nordica's relatives attended the concert, including the cousin, Mrs. Gray, who so greatly resembles the lamented American singer. A Congressional Representative attended the Wilton concert, and was so pleased that he traveled to Rumford Falls for the next

derful playing was most thoroughly enjoyed and appreciated.—Piscataquis Observer.

This was the second appearance of America's best violinist, Florence Austin, and that she is a great favorite here as elsewhere was shown by the storm of applause that greeted her. She is well remembered here, where her charming personality as well as her wonderful playing made her many admirers.—Bangor Daily News.

Music lovers of Bar Harbor were more than enthusiastic over the Chapman concert. Miss Austin, the attractive young violinist, was recalled many times.—Bangor Daily News.

Miss Austin charmed everybody with her marvelous playing. No violinist ever here has ever touched her in point of artistic touch and skillful manipulation of the bow. Grace, beauty and charm of personality combined to make her a great favorite, and recall after recall was responded to. Should she ever come again, people will be anxious to hear her.—Bangor Daily News.

"THE SINGER WITH THE TWILIGHT VOICE"

Laura Maverick Tells of Recent Experiences on the Briny Deep and of Plans for the Future

Laura Maverick, whose cultured singing has won her many admirers, returned to New York recently after a two months' trip to the South and West, where she scored deserving successes. Those who know Miss Maverick's vocal style will appreciate the fitting compliment paid her by the Spanish Ambassador, who alluded to her as "the singer with the twilight voice."

Previous to her trip to the South, Miss Maverick had been seriously ill for more than six months, and it was

elements came to my rescue in the form of a nasty hurricane, sending all my fellow-passengers to their beds. Fortunately, I am a good sailor. About midnight, after



LAURA MAVERICK,
Contralto.



FLORENCE AUSTIN, "AMERICA'S VIOLINIST," ON TOUR IN MAINE.
William R. Chapman at Miss Austin's right; also members of the Criterion Male Quartet.

The combination of a male quartet, with a woman violinist, evidently pleases people, and William Rogers Chapman often remarked that "it was the best concert company he ever had."

To reproduce all the notices would require too much space, but some excerpts follow:

Of Miss Austin, America's best violinist, one cannot speak in words of too high praise. She is a finished artist in every respect, and her superb playing found great favor with the audience.—Livermore Falls Advertiser.

Florence Austin won the hearts of the audience from the first touch of her bow to the strings, and kept them to the end.—Kennebec Journal.

Miss Austin, violinist, played wonderfully, her beautiful personality adding much to her playing.—Aristocrat Pioneer.

Florence Austin fully sustained her former success, and her won-

felt that if she could take a sea trip, the effect would be beneficial. Of this trip, she wrote to a friend:

"As you know, I went south by way of Galveston, as the sea trip is always a wonderful rest and tonic. It proved the most exciting trip I have ever taken. We sailed from New York on a bitter cold day; our ship was draped with ice from stem to stern. The passengers were amused at me for spending the days on deck, simply tucked in furs and steamer rugs. I enjoyed the bracing air and cozy solitude, while they remained in the stuffy salon, pressing their noses to the iced windowpanes to watch the eternal waves and occasional passing ships. As we got further south, the warmer air brought my fellow passengers on deck, to disturb my peaceful dreams with their foolish comments. The garrulous old man, the red headed lady, the loud mouthed oracle with the rasping voice, the silly youths and maidens, all were there—it is always the same. But the

the storm had subsided somewhat, we almost ran into a barge, which had broken its tow in the furious storm and was being tossed about by the restless waves. All night we circled around this ship, making queer sounds through megaphones. It was exciting. It was too dark and too rough to send out boats, so we stood close till dawn. Our captain ordered the lifeboats out in the morning and brought away all the crew. They were a sad and hungry lot. One poor fellow died next day from exposure. I sang at the burial services; a strange experience, to witness a burial at sea.

"We finally reached Galveston two days late, poor storm-tossed Galveston, with its wrecked piers and buildings, its splendid causeway a crumbling ruin."

During her stay in Texas, Miss Maverick sang a number of times, finding her voice much improved by restored health and the enforced rest. Her audiences were everywhere most enthusiastic, demanding many encores. During her return trip through the Middle West, she sang to large and appreciative audiences.

"Yes," said Miss Maverick recently, "I am considering taking up church work—so many people have urged me to; they say my voice sounds particularly well in the sacred songs. Of course, I shall always prefer the beautiful German Lieder and charming French songs. I am making up several entire programs of English songs—they are, after all, most enjoyed by our audiences, if we use good taste in choosing the worthy songs. There are many lovely songs by our gifted American composers, which we must give to American audiences."

In order to express the spirit of the music, we must forget everything; and success depends on the degree of forgetfulness. It is only when we have reached this forgetful stage that we attain to anything. There is a deep truth embedded in this contradictory statement and its application should be extended to other than our artistic efforts.—London Musical Review.

MAY PETERSON

PRIMA DONNA SOPRANO, OPERA COMIQUE, PARIS

Four Great Cities Linked in Her Praise

NEW YORK

"Miss Peterson's voice is beautiful. One can listen long to such a voice, especially when it is used with interpretative skill. . . . New interpreters of songs equipped so gracefully as Miss Peterson are indeed rare, and one who shows something of poetic imagination, together with warmth of feeling and a sense of humor, is doubly welcome."—W. J. Henderson in the New York Sun, October 29, 1915.

"She revealed a voice of exceptional beauty—a high soprano—pure, limpid, expressive, and admirably equalized throughout its range; a command of the technique of vocalization that does honor to her distinguished teacher, Jean de Reszke; artistic taste, intelligence, insight and a keen feeling for dramatic values."—Max Smith in the New York Press, October 29, 1915.

CHICAGO

"Miss Peterson has that rare instinct for the public which gives itself out to the audience with the directness and sincerity that establishes the intimacy between the audience and the singer on which all interpretative art depends. She interests you at once, for she not only has the voice, but the straightforwardness which makes her singing sound like the expression of genuine feeling."—Karlton Hackett, Chicago Evening Post.

BOSTON

"Miss Peterson was a happy surprise, voice of beautiful quality, . . . delicate, haunting beauty of tone, . . . delicate, artless simplicity."—Boston Transcript, December 28, 1915.

"Miss Peterson gave pleasure by the purity and flexibility of her voice and her musical sense as an interpreter. . . . Boston Globe, December 28, 1915.

"She has an agreeable voice, fresh and warm. Pleasing as a singer, she pleased also as an interpreter of the Lieder."—Boston Herald, December 28, 1915.

PARIS

"Miss Peterson's success was endorsed and consecrated by the Parisian public. She possesses a voice remarkable by its purity and tone. She handles it as a consummate artist."—Le Temps, Paris.

"The manner in which Miss Peterson sang the most expressive phases of the opera, her exquisite simplicity, her penetrating charm, enraptured the audience, which had already been conquered by her grace and beauty. There was no lack of ovation."—Gaulois, Paris.

"She achieved a big success. The most promising future is in store for her."—Le Figaro, Paris.

"Unstinted ovations were given to her, and she deserved them."—Gu Blas, Paris.

Management: METROPOLITAN MUSICAL BUREAU,

By Arrangement with MUSIC LEAGUE OF AMERICA, Aeolian Hall, N. Y.

Kunst og Literatur.

Hovedstadens Teatersæson er denne Høst begyndt med to nye Musikstykker, — først med Centralteatrets Sangstykke, „Sommereventyr“, Telt og Musik af en ny Musiker ved Navn Per Reidarson. „Eventyret“ minder om de lette, spøgelsesfulde harmlose danske Vaudeviller og blir godt modtaget af Kritik og Publikum.

Saa opførte Nationalteatret en 3 Akts Opera, „Marisagnet“, af Anna Winge, efter den mundtlige Fortælling af hendes afdøde Tante, Fru Maren Sars, og med Musik af Johannes Haartlou.

Forsteopførelsen blev en valferd Sukkes, der var næsten fuldt Hus, og hele Aftenen løb der kraftig Bisfald. Tilslut blev Komponisten fremkaldt fem, — om ikke det var fets Gange.

Fortjent Lykke gjorde Fru Konservator Wollebæ, født Eugene-Hanssen, som lille Mari. Baade sang og førte hun sig valferd, sympatist. Ogsaa Ragna Foss og Halvdan Rode, Maris Forældre, erobrede



Arthur Hartmann.

Arthur Hartmann's Transformation

In the illustration shown above is displayed a queer trick played by a Christiania, Norway, journal upon two well known artists. MUSICAL COURIER readers will recognize the fact that although the Christiania editor put the name of Arthur Hartmann, the violinist, under the picture, the man in the photograph is Percy Grainger, the pianist. How could the Christiania paper think that no one would know, in the case of two such celebrated artists?

There is no mistake about the attached two sonnets. They are meant for Arthur Hartmann, as their dedications prove. The poets sign their names, too. They are no less distinguished sons of the metric muse than Frederick Truesdell and Leonard van Noppen:

TO ARTHUR HARTMANN.

HAUNTED!

God! I am haunted: all my deeds are men
Of other ages, other lives; who act
Through me, their instrument, now with tact
Of soft evasions, serpentine, and then
With some bold stroke of will. And this my pen
Is but the silent tongue of those who lacked
Voice to express what I, before the Fact,
Feel with their senses, that in me again
Live, swimming in the river of my mind
Like minnows, numberless, that, to and fro,
Vividly dart or sleep on the slow waves,
On, in each thought and passion, I but find
A waking ghost, till in my soul I know
Thousands of dead men find their living graves.
LEONARD VAN NOPPEN.
(Copyrighted.)

TO ARTHUR HARTMANN.

What things I touched in dreams and did not know,
Shapes without shape, and sorrows dimmed in tears,
All senses fused within the sense that hears,
Sunsets of sound, stars at the fiddle's bow!
I felt each rapture touch thy mood and glow,
The flutes of springlike fragrance on the ears,
Hoarse cries of gods, and backward thro' the years,
Love's dead volcanoes burning in the snow.

O genius, eager, confident and rare,
The wild Olympian laughter of thy muse
Shake the Enchantment that we call the soul,
Till lo! the five small gateways leading there
Come tumbling down, and as their wonders fuse,
We stand in dreams, our hampering flesh made whole.
FREDERICK TRUESDELL.
(Copyrighted.)

Meta Reddish Honored in Cuba

Meta Reddish, prima donna coloratura soprano of the Silingardi Grand Opera Company, has met with extraordinary success in Cuba, where the company began its tour, and in San Domingo, where it now is. Her successes have not been confined to the theatre alone, for she has been the recipient of extraordinary social honors as well. On March 24 the president of the Republic of San Domingo gave a dinner at his large country estate just outside of the capitol city, at which Miss Reddish was the guest of honor, and on another occasion the officers of the United States gun-

boat Castine, which happened to be lying in the harbor, gave a ball aboard ship, also specially in her honor.

Her success in opera has been really extraordinary, the San Domingo papers going into true transports of Latin enthusiasm over her work. Said the Listin Diario of San Domingo, of March 20: "Meta Reddish, the American singer, appears to be a perfect product of the Italian school. Her voice is absolutely Latin in the quality of its spontaneous emission, bright, fresh, sonorous and flexible, and she sings with most brilliant expression. She was a real Lucia, an ideal impersonation, the crystallization of a dream."

And El Tiempo, of March 24, says: "Oh, the Reddish! Every night that passes discloses something new in the voice and art of this grand singer, who possesses an inexhaustible mine of resources. She is a great artist!"

Music and Muzzles

Two matches were shot last week in the N. G. W. Armory. The seductive strains of waltzes, two steps, one steps, half steps, etc., and the scrape of feet over our heads, where the N. G. W. were making merry, was too much for our noble shooters. Swaying gently to the time of a dreamy waltz they shut their eyes and pulled trigger every time the man pounded on the bass drum. This had an absolutely fatal effect on the score of match eleven, against Boston, and opens up an interesting argument for those of our citizens who agree with Mr. Bryan that deadly weapons are not necessary against an invader.—Seattle (Wash.) Post-Intelligencer.

Merle Alcock to Fill Many Festival Engagements

Merle Alcock, contralto, who scored so splendid a success at the Worcester, Mass., music festival, and whose season has been occupied in the fulfilling of engagements, will appear at the music festivals to be held in Paterson, Newark and Jersey City, N. J. At each of these festivals, Miss Alcock will appear on opening or "American" night, singing the prologue to Damrosch's "Iphigenia in Aulis," and a group in English. Another festival engagement for this singer is at Buffalo, at which the Chicago Symphony Orchestra under Frederick Stock will also appear. Immediately following her various festival appearances, Miss Alcock will join the New York Symphony Orchestra, Walter Damrosch, conductor, for the spring tour.

Edith Rubel Trio at Princess Theatre, April 30

On Sunday evening, April 30, at the Princess Theatre, New York, the Edith Rubel Trio announces a recital of folksongs, with narrative. These comprise in the main songs of most of the foreign nations. Of special interest is a group of real American folksongs collected by Josephine McGill, of Louisville, Ky., in Knott County, Ky., during the years 1914 and 1915. These genuine Southern folksongs will be presented for the first time in America.

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RUBINSTEIN CLUB'S DELIGHTFUL MUSICALS

Marie Kaiser, Jessie Rowe Lockitt and Percy Grainger
Furnish Attractive Program

Marie Kaiser, soprano; Jessie Rowe Lockitt, contralto, and Percy Grainger, composer-pianist, were the artists who helped to make the final musicale of this season of especial interest to members of the New York Rubinstein Club (Mrs. William Rogers Chapman, president) and their guests. That they succeeded in creating and sustaining this interest was manifest by the audience which crowded the grand ballroom of the Waldorf-Astoria, New York, on Saturday afternoon, April 15, and enthusiastically applauded these artists.

Mrs. Lockitt opened the delightful program with a group of songs which consisted of "Lenz" (Hildach), "Liebes Schmerzen" (Mary Helen Brown) and "O Heart of Mine" (Clough-Leighter). Mrs. Lockitt possesses a contralto voice of much beauty, her mezza-voce tones being particularly well sustained. Her second number was "Schwerliegt auf dem Herzen," from Goring Thomas' "Nadeshda." Her audience insisted that she give an encore, which she graciously did.

Kramer's "Allah" served to introduce Miss Kaiser to the Rubinstein audience, which took her immediately into its favor, this favor continuing throughout her program numbers. Other songs which made up her first group were "I Had a Flower" (Kellie), "A Widow Bird Sate Mourning" (Lidgey) and "The Bird of the Wilderness" (Horsman). Remarkable ease in her vocal production, a voice of unusual purity and lovely quality, coupled with a delightful personality, served to make this singer an artist who is a favorite with metropolitan audiences. Excellent diction characterizes all her work, and this was equally true of her songs in German and in English. "Es Blinkt der Thau" (Rubinstein) and "Der Neugierige" (Schubert) were her German offerings, and her singing of them was such as to make one wish for more in this language. Other numbers of this group were "The Street Organ" (Sibella), "Unmindful of the Roses" (Schneider) and Alexander Russell's "Sacred Fire."

Wherever and whenever Percy Grainger, the composer-pianist, appears he invariably scores a pronounced success, and this occasion was no exception. From the time of his appearance on the stage until the final encore was brought to a brilliant finish Mr. Grainger held the undivided attention of his audience. His first group consisted of Jon Vestafay's "Spring Dance," by Grieg (Jon Vestafay being the name of the peasant who is supposed to have composed this particular dance tune); a folksong from Valders by Grieg, and the Chopin valse in A flat. Of the second Grieg number, a program note said: "Valders is an Eastern province of Norway. When Grieg was on a walking tour there with a friend, they encountered one day a hill peasant carrying a primitive reed instrument. Grieg asked him to play them a tune on his pipe, but the man was too shy. But when they had left him some distance behind, they heard him playing the little tune on which this piano piece is based." His second group was made up of Mr. Grainger's own compositions. These were a "Mock Morris Dance," in which, although no folk tunes are employed, the rhythms bear some resemblance to those of the English Morris dance fiddle tunes; the "Irish Tune from County Derry," the tune having been collected some sixty years ago by Miss J. Ross, of New Town Limavady, and set to music by Mr. Grainger; and his paraphrase on the "Waltz of the Flowers," from the "Nutcracker" suite of Tchaikowsky.

By special request May Riley Smith gave readings from her poems in a most delightful fashion. These were poems that make a direct appeal to the heart of the listener, and she was obliged to give an extra.

Following the musical program a collation was served and dancing indulged in.

On Tuesday evening, April 25, the club will hold its final concert of the season in the grand ballroom of the Waldorf-Astoria. Helen Stanley, the well known soprano, will be the assisting artist.

April 27 is the date set for the annual meeting with the election of recording secretary and directors, this to be held in the Waldorf Apartments (Hotel Waldorf-Astoria) at 2 o'clock.

Some Approaching Engagements for George Harris, Jr.

On April 24, George Harris, Jr., tenor, who recently joined the ranks of the artists appearing under the direction of the Musicians' Concert Management, Inc., will ap-

pear in recital with Herman Sandby, the Danish cellist, at Jordan Hall, Boston. April 27, Mr. Harris is booked for a recital in Portland, Me.

JERSEY FESTIVALS DRAW NEARER

Paterson, Newark and Jersey City Concerts Attracting
National Interest—Big Demand for Seats—Two
New Soloists Announced—Notes

671 Broad Street.
Newark, N. J., April 17, 1916.

Only one week's time remains before the first of the three monstrous New Jersey music festivals will begin. For years the annual series of festivals in Paterson has attracted national interest. With a large chorus of hundreds of voices, assisted by soloists, national and international, this yearly event is always attended by thousands of music lovers who gather in New York and its suburbs at this time of the year, as well as by those who reside in New Jersey.

NEW SOLOISTS ANNOUNCED FOR FESTIVALS

Antoine de Vally, formerly première tenor of the Royal Opera at Antwerp, Belgium, and now living in New York, has been engaged for the opening program of each of the three New Jersey music festivals. It was through the personal influence of W. Franke Harling, whose composition, "The Miracle of Time," is to be produced, that the festival management was able to secure this remarkable tenor's services. He will sing on the opening nights (Paterson, April 25; Newark, May 1, and Jersey City, May 9) in place of Frank Ormsby.

It has also just been announced that Mildred Dilling, the popular New York harpist, whose success in various parts of the country has been so pronounced, has just been engaged for the Jersey City festival and will appear there on the afternoon of May 10 at the "Children's Concert." Miss Dilling has a great many admirers in New Jersey, and the addition of her name to the program has brought forth many praiseworthy comments.

TICKET SALES BREAK ALL RECORDS

Last Thursday morning the sale of patrons' seats for the Newark festival opened at Lauter's, and from 5.30 a. m. a long line of prominent business men and society women awaited the opening of the box office. When the doors opened, not only was Lauter's store encircled, but the long line stretched far out into the street. When the subscribers' sale began this morning, even this record was broken and the throng of purchasers kept on increasing. This Thursday morning at 9 o'clock the sale of advance chorus tickets begins and arrangements are being made to have extra clerks on hand to keep the throng in line and avoid blocking traffic; there are between 8,000 and 10,000 persons scattered throughout the State who have purchased these advance tickets. So far it is estimated roughly that some 9,000 seats have been sold already, and the receipts to date are approaching the \$12,000 mark. This is indeed a record few cities, if any, can boast of. The Newark Armory alone will hold 10,000 persons, and it is expected that it will be crowded to the doors at every one of the six performances.

Paterson reports the largest sale in the fourteen years of its festival history, and Jersey City seats are also being disposed of in rapid order. The Paterson festival begins on April 25, lasting until April 27 (three concerts), and this great event will open the most gigantic series of festival concerts ever held in this country. Including the three cities there will be thirteen monstrous concerts in all.

Last year Newark held its first festival, the elaborate program attracting nearly 30,000 people to the three evening performances. This year Jersey City will hold its first music festival, offering a similar series of concerts. This year each city will combine with the other two cities on the final night in the formation of the much talked about New Jersey Tri-City Music Festivals.

In no other city in the Union is there to be offered this spring such an elaborate series of concerts as is announced for these three Jersey cities. Paterson will open the tri-city events, the three day festival beginning there on April 25 and extending until April 27. The Newark concerts will begin on May 1 and last until May 4. The Jersey City concerts will be held on May 9, 10 and 11. In each of these cities a large local chorus has been rehearsing all year and will render programs of unusual interest. A brilliant array of world renowned soloists will be heard on each occasion, as well as a monstrous orchestra.

All information regarding the three festivals may be secured from the main office of the New Jersey Tri-City Festivals, 671 Broad Street, Newark.

NEWARK MUSICIANS' CLUB PRESENTS FAY FOSTER

Saturday night, April 8, members of the Newark Musicians' Club and their friends—about two hundred—listened to one of the most delightful evenings of music ever presented in this city by a musical club. Not only was it a most enjoyable affair, but it was also instructive and displayed to remarkable advantage the great genius of this popular American composer. Those who so ably assisted Miss Foster on this occasion, all members of the club, were Mrs. Herbert Smith, soprano; Mollie C. Ely, contralto; Belle Tiffany Sutherland, contralto; Ernest A. Burkhardt, tenor; Nicholas George J. Kirwan, tenor; Nicholas J. Tynan, bass; Millard Roubaud, bass, and O. Rosalynde Snedeker, soprano, who was chosen by Miss Foster to sing her "Five Songs of Childhood" in costume. Miss Macdonald, the writer regrets to state, was prevented from singing on account of illness.

Most noteworthy of all the numbers were the ensemble selections; "Sing a Song of Roses," for ladies' trio, and sung by Mrs. Smith, Mrs. Ely and Mrs. Sutherland, was especially well rendered, and the voices blended together superbly. Mrs. Smith, who substituted at the last minute for Miss Macdonald, deserves much of the credit for the success of this number. As solos Mrs. Smith sang "One Golden Day" and "Song of the Thistle-drift," her clear, pure tones and her splendid interpretation making a deep impression upon her hearers.

Nicholas J. Tynan contributed two bass solos, which well deserved the hearty applause he received. "The King" and "The Painter" (a humoresque) were his selections. It was in the final number, however, in "Louisiana Lullaby" (for male quartet), that Mr. Tynan pleased the most. Mrs. Sutherland's solo, "The Call of the Trail," was also excellently done; she has a big contralto voice and she knows how to use it. Mr. Roubaud's number, "The Voyager," won rounds of applause, and the two solos, "Flow-er-time Weather" and "The White Blossom's Off the Bog," gave Mrs. Ely an excellent chance to display her rich contralto.

For two reasons Ernest A. Burkhardt always pleases. His voice is a tenor—a la Caruso, and he has a personality every one likes. His numbers—"Winter" and "Springtime of Love"—were splendidly rendered and won loud applause. In place of Mr. Kirwan, Mr. Burkhardt sang "If I were King of Ireland," also well done.

Part two was devoted to "Five Songs of Childhood" ("Star Tracks," "Sleep Song," "Fairy Castles," "Winter Butterflies," "On Dress Parade"), in which Miss Snedeker, in the costume of a little girl, acquitted herself in admirable fashion. The program closed with the "Louisiana Lullaby," Messrs. Burkhardt, Kirwan, Tynan and Roubaud taking part. This was one of the best numbers on the program and so well performed that the quartet was compelled to repeat it. The program was under the able direction of Sidney A. Baldwin, to whom is due much of the credit for the success of the concert.

After the last number Miss Foster was called upon for a "speech," and in her charming manner she complimented the singers on their excellent work. A reception then followed.

Newark musicians ought to be proud of the honor Miss Foster bestowed upon them on this occasion. Such works as these are well worth presenting on every program, and it is to be hoped many of Newark's artists will make use of these splendid songs. Miss Foster at the piano helped the singers to interpret the selections as she would have them; her accompaniments were most delightful.

W. FRANKE HARLING'S COMPOSITIONS HEARD

On Saturday night last, April 15, at Recital Hall, the Newark Musicians' Club presented W. Franke Harling, the composer, and a quartet of well known artists from New York. The program was called "An Evening with W. Franke Harling (the composer at the piano)." One of Mr. Harling's compositions, "The Miracle of Time," it will be remembered, was recently judged third best in the New Jersey Tri-City Music Festival \$500 prize contest open to American composers. On this occasion the program was somewhat a miscellaneous one, but, nevertheless, most interesting and delightful.

At the piano Mr. Harling found ample means of giving
(Continued on page 34.)

LOUIS SIEGEL

VIOLINIST

AMERICAN TOUR 1916-1917

Management:

R. E. Johnston, 1451 Broadway
New York

JOHN McCORMACK

"A Missionary to Preach the Unaffected Love of Music"

Realizing that the story as told by the musical critics of Chicago was the same as that recorded in every city throughout the United States which has been fortunate enough to hear John McCormack, Chicago Daily News, after the famous tenor's sixth concert of the season in that city, said:

"John McCormack is the chosen minstrel of America and it is fortunate for the sake of artistry in music that a man of popularity so great as his should be so great an artist."

It was another Chicago critic, Karlton Hackett, of the Evening Post, who in commenting on the remarkable popularity of this artist said: "It has been my experience that no individual has ever won a great popular success and maintained it year after year unless he has something of real value to give to the public. John McCormack has become the phenomenon of the present day in his hold on the people and the number of theories advanced to account for his success is simply incalculable. Each man sets forth his own private explanation, but in the various ways in which they have attempted to solve the riddle the obvious thing appears as usual to have been quite overlooked. John McCormack has a voice of wonderful beauty, and the born instinct for singing, therefore, the people who go to hear him once immediately wish to return and hear him again, this being all there is to the mystery."

Successes of this kind are not manufactured by artificial means, they are the result of a natural growth.

At the close of the McCormack coast to coast tour of 1914-15, it was decided in the minds of a great many "doubting Thomases" that the limit of his drawing powers had at last been reached; while others who did not pretend to "know it all" said: "Why he has just started." Since the opening of the present tour at Lowell, Mass., on October 3 last, he has given sixty-seven concerts, drawing capacity audiences to every theatre, hall or auditorium in which he has appeared, and the McCormack capacity means crowded stage, crowded orchestra pit and standing room wherever available.

Nine concerts have been given in New York, the gross receipts of which have approximated \$55,000; two more are scheduled within the next two weeks and it is safe to predict that the usual sign, "All seats sold" will greet the late comers to these recitals. Seven concerts have been given in Symphony Hall, Boston, and thousands have been turned away each time. Six has been the record at the spacious Chicago Auditorium. Philadelphia and Washington boast of three each, with a sufficient number turned away comfortably to make it double the number. Springfield, Mass., has perhaps the best record of all in proportion to population; three times in one year has Mr. McCormack packed the Auditorium (easily one of the finest in America), 13,000 persons having paid \$20,000 to hear the popular singer in that city. Minneapolis, St. Paul and Duluth each contributed a \$6,000 house with Montreal, Newark, Tulsa, New Orleans, Cincinnati, Richmond, Cleveland, Detroit, Baltimore, Providence, New Haven, Wilkes-Barre and Buffalo, all passing the 5,000 mark.

When the reviews of Glenn Dillard Gunn the versatile musician and writer, graced the columns of The Chicago Tribune, he attested that the McCormack recitals: "Are persistent elements in the country's social order." At that stage the McCormack visit was an annual event. One wonders what Mr. Gunn would have to say now since it has become the invariable custom of the local manager to say: "We want two dates next season."

Seven more engagements to fill and McCormack is through for the season of 1915-16, with 200 applications marked "unable to accept" on file in the managerial sanctum.

But it must not be accepted from this review of "box office records," "sold out houses" and the like, that there are not other and vastly more important details to be taken into account, in estimating John McCormack's position in the musical world.

Early in the present season, H. T. Parker, of the Boston Transcript, remarked:

"Contrary to the custom of much admired and much sought singers not a few, Mr. McCormack now that he

is established with a numerous and loyal public steadily raises the quality of his pieces. The routine of repertoire by no means satisfies him and so he goes afield into old Purcell, or into the Germans and the Russians of our own day. Moreover none but such a musician could sing these old airs and these exacting songs with the artistry of voice and style, the imagination and intuition that Mr. McCormack now brings to them."

In this connection it is interesting to note that a scrutiny of the programs offered by Mr. McCormack at his nine recitals in New York City this season, shows 111 compositions embracing selections from opera and oratorio; old English classic songs; English translations of German, Russian, Swedish, Norwegian and Hungarian masterpieces; modern songs by American and English composers and some rare specimens of the long neglected folksongs of his native land. Truly a remarkable tribute to the versatility and sincerity of this artist. It has been said that no singer since Patti has done so much to popularize music as John McCormack. It might also be said that perhaps no singer has done more than McCormack to introduce and popularize new and unknown songs of real value.

The Bellman of Minneapolis testifies: "He has done more than any other living singer, man or woman, to make people genuinely love music. Jenny Lind performed a similar and even greater service, and possibly Adelina Patti; but of the singers of today, there is not one who whatever his genius ranks with John McCormack, as a missionary to preach the unaffected love of music."

The Philadelphia Record says that: "John McCormack is a living refutation of all and every argument against song in English." While the New York Sun regards him as "an artist who is doing good work for the development of a taste for music in America." "A maker of excellent programs," "An artist whose popularity has been well earned because he sings music by good composers, chosen with a view to its fitness for miscellaneous audiences and delivered with beauty of voice and charm of style."

"The secret of his charm," says the Springfield Republican, "is first his beautiful voice, aided by perfect art and second, and no less important, a scrupulous artistic honesty in the musician himself."

"His voice was used with such artistic perfection as was a revelation in all that goes to make perfect vocal expression," says Wilson G. Smith in the Cleveland Press, and adds: "His artistic premises admit of no argument, so it is not to be wondered at that in the matter of popularity and universal pleasure bestowed, the McCormack recital stands almost alone in the season's concerts." If one may be allowed to paraphrase the foregoing, "It is not to be wondered at" that Cleveland should want two engagements next season.

"This famous singer," says the critic of the Buffalo Courier, "has long since passed beyond merely the great singer of Irish songs, and has reached a high pinnacle of fame in the delivery of the classics."

"The great outstanding characteristic of McCormack's singing," asserts Frank Ward Burgoyne in the Cincinnati Tribune, "is the way he makes and keeps a gloriously beautiful voice and an exquisitely finished technic tributary to expression to the re-enforcement and intensification of meanings and emotions."

Under the heading "Recollections of McCormack," W. E. Woodruff contributes to the Wilkes-Barre Record a two column review of the concert given in that city by Mr. McCormack some days earlier. It is an unusually able, analytical and scholarly article. Mr. Woodruff evidently had come in contact with one of the species (a few still exist) who because of ignorance or jealousy will say, "Oh, well, he is a good ballad singer," for he says: "Such judgment loses sight of the splendid skill which shines throughout his work—skill that carries a message borne on the wings of poetry and of song." "What," he asks, "is the influence of McCormack as to musical value? Is it wholesome, does it suggest vocal skill and technical proficiency, does it impel the listener to hear more music? Does it set up a standard of lyricism that shall serve in making up one's education? These questions as to McCor-

mack may be answered in the affirmative and these questions should with their answers suffice."

THE CADMAN-TSIANINA CONCERTS

Composer and Indian Princess Finish Another Tour—An Idaho Happening, or How a Manager Can Make Money

Charles Wakefield Cadman and Princess Tsianina have just completed one of the most successful concert trips of their four years' association in the "Indian Music Talk."

After appearing with the Mormon Tabernacle Choir in Assembly Hall, at Salt Lake City, under the management of Fred C. Graham on March 7, they subsequently concertized with the famous Ogden Tabernacle Choir and later at Logan, Utah, large and enthusiastic audiences marking these three engagements and laudatory comments from press and public following.

Perhaps the most interesting engagement of the series took place at Twin Falls, Idaho, when a slip of a girl named Nellie Teasdale, practically unassisted, pushed to a



CADMAN AT THE AGE OF SEVEN.

crowning success the first artist concert ever attempted in that ten year old town. Wise-aces shrugged their shoulders and said it could not be done. Miss Teasdale not only filled the hall, but made money in spite of the heavy expense. She even interviewed the manager of an important adjacent railroad and negotiated a special train from nearby points, selling her tickets for the concert jointly with her railroad tickets. This, in a town of three thousand which has never known a high

class attraction. It is truly an object lesson to the average prosperous woman's musical club which draws from numerous channels for support. In some instances the fees at Twin Falls paid for the Cadman-Tsianina concert (taking into account transportation and hotel bills) reached the sum of twelve dollars. And the letters being received from the hungry music lovers in Twin Falls and suburban points indicate perfect satisfaction in the investment.

Cadman and Tsianina also filled dates in Nebraska and Arkansas, besides a series of excellent engagements under Manager Behymer on the Pacific Coast.

The entertainment never has been heard in New York, but it is almost assured now that it will be given at Aeolian Hall in October or November. The Princess at present is pursuing her vocal studies in New York.

Important San Antonio Recitals

Charles Cameron Bell, well known musician and teacher of San Antonio, Tex., recently entertained in honor of Jules Falk, the violinist. Other interesting events in this Texas city, full reports of which will occur in a forthcoming issue of the MUSICAL COURIER, include a recital by Rodolfo Fornari, baritone; Karel Havlicek, violinist; Carmelita Wilkes, soprano, and Malvina Ehrlich, pianist; a recital by Kathleen Blair Clarke in her own compositions; Mrs. Fred Jones, soprano, and Emmett Rountree, baritone, who were heard in songs by Mrs. Clarke; a recital by Ethel Leginska, the pianist; a lecture-recital by Mrs. Edward A. MacDowell; and an interesting studio recital by pupils of Frederick King.

Louis Koemmenich Recreating

Louis Koemmenich and family are spending the Easter vacation at Atlantic City, N. J., where Mr. Koemmenich is enjoying a well earned "breathing spell" after another strenuous season as conductor of the New York Oratorio Society, the Mendelssohn Glee Club, etc.

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Margaret George in Ottawa

On Wednesday evening, April 5, the Ottawa Symphony Orchestra, Donald Heins, conductor, gave its final concert of the season, the program including Beethoven's "Eroica" symphony, and the overture to Mendelssohn's "Ruy Blas."

On this occasion, Margaret George, soprano, appeared as soloist, singing arias from "Gioconda" and "Cavalleria Rusticana." Miss George "showed herself the possessor of a beautiful soprano voice with marked dramatic qualities," remarked the Ottawa Journal. "Her voice is sweet, clear and powerful, thoroughly under control, and especially sympathetic and pleasing on the lower notes. In the brief but powerful aria which she sang first, she moved the audience to an expression of applause which resulted in her recall for an encore. She responded with a little song by Huntington Woodman, called "A Birthday," in which she was accompanied on the piano by her brother, Lieutenant Thomas H. George, who proved himself a thoroughly sympathetic accompanist."

From the Ottawa Citizen, it is learned that "Margaret George proved an unusually clever singer. She has a beautifully clear voice of great range and power. She sang two arias, one from "Gioconda" and the other from "Cavalleria Rusticana," in which she demonstrated her dramatic qualities, and in these and the encores which were demanded she gave full expression to their originality and grace. Miss George's voice has an undeniable charm and there is a fascinating crispness to her delivery. She was accompanied by the orchestra in her first number in a very satisfactory manner, fine restraint being shown. Thomas H. George was at the piano in the other numbers."

"A soprano of great range and rich sweetness," is the manner in which the Free Press speaks of her voice, and continues, "she sang the 'Suicidio' aria from 'Gioconda' expressively, and responded to an encore. Later she sang the 'Santuzza' aria from 'Cavalleria Rusticana,' and made a very good impression. The accompanist was notable."

During her visit in Ottawa, Miss George also appeared as soloist at a meeting of the Morning Music Club, her program including operatic arias. Her brother, Arthur George, baritone, also appeared on the program, pleasing every one with the excellence of his interpretations.

Mrs. A. Mayno Davis entertained in honor of Miss George and her brothers, Arthur George, the baritone, and Thomas George, the pianist and accompanist. Many persons, musically and socially prominent, were present and helped to make the affair a great success.

Vera Kaplun-Aronson, Gifted Russian Concert Pianist

At one of the recent popular Sunday afternoon concerts under the conductorship of Alexander Zukowsky, at the Chicago Institute, the Russian concert pianist, Vera Kaplun-Aronson, was the soloist. The gifted pianist was heard in Saint-Saëns' G minor concerto, piano and orchestra, which she performed with remarkable breadth and large, beautiful singing tone in the first movement, with elfin grace and charming lightness in the scherzo, and sweeping, dashing brilliancy in the closing part. Her success was so pronounced that Mr. Zukowsky asked her to perform in the early fall at these concerts the B flat minor concerto of Tchaikowsky.

Shakespeare Recital by Heinrich Meyn

Heinrich Meyn, baritone, was heard with much pleasure in a Shakespeare recital given in commemoration of the 300th anniversary of the death of the poet, at the Mac-

Dowell Gallery, New York, on the evening of April 14, 1916, which was interesting in its arrangement and novelty.

A serious singer, his interpretations were musicianly, and their reception by a friendly audience of moderate size evidenced appreciation of the amount of careful thought that had been given to their preparation. Settings of six sonnets by Eugene MacDonald Bonner, 1916 (MS.), were especially well liked, and "How Oft When Thou My Music" had to be repeated, as were other songs earlier in the program.

Francis Moore played able accompaniments.

The complete program had on it the names of Morley, Wilson, Bob Jonson, Bannister, Arne, Schubert, Schumann, Greenhill, Arthur Foote, Eugene MacDonald, Bonner, and Queen Elizabeth's Virginal.

St. Louis Possesses a Child Prodigy in Lorna Drew

According to reports from various musical authorities in St. Louis, Mo., there lives at present in that city a wonder child—a girl, by the way. Her name is Lorna Drew, and she is the ten year old daughter of Dr. and Mrs. Francis



LORNA DREW,
Remarkable child pianist.

W. Drew of that city. Lorna belongs to a musical family, her father playing the violin and flute and her mother the piano. Her half sister, Helen Cross, is said to be an accomplished pianist, and her half brother, Harold Cross, not only plays the violin, but is said to be equally skillful on the piano, pipe organ, cornet and clarinet. Mrs. Drew, who was formerly a teacher of piano, has given her daughter lessons in the fundamental principles of piano playing and she has been her only teacher.

A recent visitor at the Drew home discovered the child to be a composer of no mean ability; remarkably apt at improvising; possessed of so absolute a sense of pitch that out of some thirty tests which the impartial investigator exacted of her she missed not so much as one; able to read such works as Beethoven's eighteenth sonata, in E flat major, with a facility that would be remarkable in one twice her age. She also played Mozart's concerto for

piano in D minor, with Miss Cross at the second instrument.

Another instance of the child's remarkable gifts was shown on January 29 last, when she played the piano part to Brahms' "Sandman" for Mrs. James G. Calhoun at a recital in Baldwin Hall, St. Louis, in a manner which called forth the enthusiastic praise of the singer, and this despite the fact that the little girl had never seen the music until the day of the concert and had no opportunity to rehearse with Mrs. Calhoun before the public performance.

Mme. Del Valle, Spalding and Seagle to Appear In Last of Harlem Philharmonic Series

The fifth and last musicale of the present season to be given by the Harlem Philharmonic Society of New York, in the grand ballroom of the Waldorf-Astoria, New York, will take place on Thursday morning, April 27, at 11 o'clock. The artists engaged by Mrs. Orison B. Smith for this occasion are all Americans, and include Albert Spalding, violinist; Loretta del Vallé, coloratura soprano, who will make her first New York appearance after a most successful concert tour, and Oscar Seagle, baritone. The program follows:

Aux troupes du Sultan (Roi de Lahore).....	Massenet
J'entends la Musette.....	Old French
Chanson à danser.....	Old French
Oscar Seagle.	
Aria, A Fors e Lui, from Traviata.....	Verdi
Mme. del Vallé.	
Sonata in G.....	Porpora
Albert Spalding.	
Air from Monna Vanna.....	Fevrier
L'ame blanc.....	Hüe
Carnaval.....	Fourdrain
Oscar Seagle.	
Two Winter Tales.....	Cecil Burleigh
Old Bruin.	
What the Swallows Told.	
Waves at Play.....	Edwin Cranse
Alabama (plantation melody and dance).....	Albert Spalding
Albert Spalding.	
Down in the Forest.....	Landon Ronald
Ständchen.....	Richard Strauss
Chanson Provençal.....	Dell 'Acqua
Mme. del Vallé.	
Sehnsucht.....	Schumann
Provenzalischelied.....	Schumann
Would God I Were the Tender Apple Blossom.....	Old Irish
Ballynure Ballad.....	Old Irish
Oscar Seagle.	
Romance in A major.....	Schumann
Chopinesque.....	Albert Spalding
Polonaise in A.....	Wieniawsky
Albert Spalding.	

"GREATEST PAPER OF THE KIND IN THE WORLD"

In the Lima, Ohio, Sunday News, April 2, 1916, a double column box head sets forth: "The Woman's Music Club of Lima Highly Honored by MUSICAL COURIER, Greatest Paper of the Kind in the World." The Lima News continues:

The Woman's Music Club of Lima is coming into its own. The last edition of the MUSICAL COURIER, published in New York City, carried an attractive write-up of the local organization.

The story was carried near the front of the magazine, and with a prominent feature head. The MUSICAL COURIER holds the reputation of being not only the oldest musical paper in the world, but as well the largest and the best. It goes all over the civilized world, and to it musicians and music lovers look for the best to be found in the world of music. Leonard Lieblich is editor-in-chief, and they have representatives in the big cities of America, while abroad, Berlin, Dresden, Liverpool, London, Moscow, Paris, Rome and Stockholm each supports a branch office and a contributor to the columns each week.

To be able to break into print in the columns of the MUSICAL COURIER means much to any individual musician or any musical organization. That Lima was thought important enough to do this is evidenced by the following:

And here follows a reprint of the MUSICAL COURIER article alluded to.

Lydia Lindgren Her Own Manager

Lydia Lindgren announces that Luther E. Widen is not authorized to represent her or to act as her manager. Her attention has been drawn to the fact that Mr. Widen has contracted in her name for cuts and printed matter which he was not authorized by her to do, and that she is not responsible for anything contracted in her name by any one without a written order from her. At the present time she is acting as her own manager and attending to her own business affairs. Her address is St. Andrew Hotel, Broadway and Seventy-second street, New York City.

At a recent autograph sale in Berlin \$270 was paid for a three page letter of Beethoven; a shorter one by him went for \$161; a musical sketch of his brought \$125; and five letters from Wagner to Meyerbeer were bought for \$412.

ROMANCES EN COSTUMES

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PRESS COMMENTS

Nijinsky made his American debut by leaping through the open French window of the apartment of the maiden who has returned from the ball and is dreaming over a rose when the Spectre appears.

The spectators received his entrance with acclaim. It was a wonderful leap, a feat for which he has been famous abroad. At first glance it seemed as though he would land on his cranium, but he bounded lightly to his feet, then up in the air again. After that, excepting his leaps and bounds, both marked by utmost grace and dexterity, he proved himself to be a dancer of exquisite rhythmic sense. In appearance he is of pleasing, winning features, slender arms and upper body, but of tremendous leg development, the muscles knotting from thigh to hip. Despite this power his movements have the grace of a woman's, and he lands from his prodigious leaps as lightly as a bit of thistledown. His most sensational moment was his exit in the ballet when with a bound he cleared a high window sill in a graceful arch and landed in the unknown beyond of painted canvas and spot lights.

His skill as a mime was shown later in the afternoon when he filled the title role in "Petrushka," giving a telling portrayal of the puppet, who is called to life by the magician charlatan and is slain by the blackamoor because of his love for the puppet ballerina. He is a great artist, probably the greatest whom the present generation has seen here.—*The Herald*.

Let it be stated at the beginning that New York has made the acquaintance of an artist of the first rank, of a dancer who dances not only with his legs, but also with his brains, of a personality who infuses whatever he approaches with his own spirit and his own enthusiasm.

Nijinsky is a male dancer such as New York has not seen in this generation and, perhaps, in any. As a dancer pure and simple, as an interpretative artist, as an original personality, he stands alone.

His movements flow one from another without effort and without break in a sort of muscular legato. His lightness of limb is controlled by a tremendous muscular power, so that when he leaps into the air he appears to float, and when he touches the ground it is but to bound upward again as if his feet spurned their natural resting place. His sense of rhythm is almost unexampled; he dances with legs, body and arms, melting into the music or controlling it, as the case may be.

In his mastery of detail, his insistence that each step, each movement shall be given, not for its own sake, but for the total effect, Mr. Nijinsky shows himself the consummate artist. In his dancing there is no waste, either of effort or idea. The fantastic beauty of the Spectre he made his own, just as surely as he did the whimsical pathos of Petrouchka.—*The Tribune*.

As Petrouchka, the dancer gave a splendid performance of this fantastic role. Both in the purely external characteristics of the puppet-lover and in suggesting an actual pathos in his imaginary life drama, he made his effects with mastery.—*The Times*.

It required only ten minutes yesterday afternoon for Nijinsky to demonstrate to a Metropolitan Opera House audience that he is the greatest dancer among men this country has seen.

In the classic element of the dance this blond youth proved himself a master, but he was no less the artist in pantomime. We have been told that Nijinsky is essentially a "leaper," and that his agility has done more to gain him fame than anything else.

This is probably true, and yet the newcomer impressed connoisseurs yesterday by the completeness of his equipment and its impeccable polish quite as much as through his airy and amazingly graceful leaps. He dances with a bodily rhythm no man has ever shown Americans, and every movement of head, limbs and torso, as well as his facial expressiveness, has a meaning that is well nigh perfect.—*The World*.

Nijinsky showed himself a stage artist of refinement, taste, direct method and conviction. In the "Spectre of the Rose" he was accorded opportunity to exhibit his skill as a dancer, and his grace and agility as well as his communication of sentiment were warmly applauded.—*The Sun*.

Vaulting into the choreographic arena of New York with the burden of a reputation upon his shoulders such as no other male dancer of the twentieth century has had to sustain, the great Nijinsky yesterday afternoon in the Metropolitan Opera House proved to a large gathering of men and women that reports of his achievements abroad were not in the least exaggerated.

Connoisseurs were delighted at the very absence or invisibility of what superficial spectators may have missed. They watched with ever increasing pleasure the finished technique of the dancer as discovered in his supple movements, the rather effeminate grace and expressiveness of his arms, the exquisite metrical timing and adjustment of his steps and bounds. They realized that the apparent ease and repose of this remarkable man in the midst of action was due to his extraordinary command of his muscular powers.—*The Press*.

His art, however, was never in question after his first step. He combined grace with elegance and imagination in every gesture, pose or attitude. Moreover, he secured the most delightful effects and results without palpable effort. His share in "Le Spectre de la Rose" was intelligent, poetic and enhancing.

In the fantastic and quaint "Petrushka," Nijinsky's interpretation of the jealous puppet was as amazing as it was artistic.—*The American*.

JOHN BROWN, Business Manager

HARDMAN PIANO USED

KIRK TOWNS SCORES IN DALLAS

Former Chicago Baritone Delights Audience in Texas City—
Other Local Events

Houston, Texas, April 10, 1916.

Kirk Towns, baritone of Dallas, Texas, was the big attraction in a recital at the Rice Hotel on Saturday afternoon.

The wonderful ballroom of the Rice accommodated a very enthusiastic audience, which demanded many encores to a well selected program of German, French, Italian and English numbers.

Mr. Towns has a remarkably rich and resonant voice, his dramatic work especially being appealing on account of its truthfulness to pitch and its intensive effects.

Dallas should be proud to have such a musical acquisition, and the college in which he is dean showed good judgment in engaging Mr. Towns.

Those of us fortunate enough to get into the recital considered ourselves lucky. Some that were not so favored were invited to the home of Laura Stevens Boone on Sunday afternoon, and there again Mr. Towns displayed to a select musical audience his art of singing. Others who appeared on the impromptu program were Pearl Evans Barber in several delightful readings, Byrl Colby, a fine soprano, and James Dow, a tenor of much promise.

Mrs. Boone, as accompanist for Mr. Towns' recital, was excellent; one always feels sure of fine support with her, but on Saturday she seemed to outdo any of her previous work.

ESTER PALME SINGS

Ester Palme, soprano, of Chicago, gave a recital at Munn's Department Store on Saturday evening. This weekly musicale at the store is proving itself to be a real feature.

Mrs. Palme sang several numbers in fine voice to the delight of a very large audience. Theo. Meyer, a most excellent accompanist, presided at the piano.

A SUNDAY CONCERT

On Sunday afternoon, Mrs. M. B. Settigast made her debut as a singer under the municipal concert management. Three selections were exceedingly well sung in a pure soprano voice, a voice which has much promise in it. Emma Dee Randall read "Everywoman." Miss Dee is a professional reader of wide experience and her work was very much enjoyed.

EMMETT LENNON.

So far as we are concerned, the national musical feeling is dormant rather than decayed. Even among the trash that achieves popularity one often finds a tune that owes its success to a certain breezy robustness that is distinctly British in quality. Therein lies a bright hope for the present pro-British movement in music. Our public still has an affection for the national flavor. Indeed, I am inclined to seek its worst enemies among the more sophisticated minority, where musical snobbishness is rampant.—The Pall Mall Gazette.

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ARNOLDE STEPHENSON IN THE SALON OF HER PARIS APARTMENT,
AVENUE DE LA GRANDE ARMEE.

Arnolde Stephenson to Exploit French School

American music lovers will be enabled to enlarge their acquaintance with contemporary French song composition next season when Arnolde Stephenson returns from abroad to be heard in concert here. While a few modern Gallic composers of the Debussy school are copiously represented on American programs, there are not a few others whose handiwork is barely, if at all, known here. Miss Stephenson's sojourn in France has enabled her to explore musical quarters necessarily unknown to those who have not made a research on the spot. Among the lyrics which the soprano counts on introducing here are "Le Point," by Darius Milhaud (whose string quartet was played here with so much success by the Flonzaleys last year), and for which she has the exclusive rights. So great is this composer's admiration for her work that he has likewise volunteered to give her the rights to his settings of the three only poems of Lucille Chateaubriand, sister of the great Chateaubriand. She has also some new songs by Louis Aubert, and a brilliant song "Juin" by the talented Charles Koechlin, which he has orchestrated most effectively for her use. Besides Miss Stephenson expects to see Debussy before leaving Paris and may also bring over Guy Ropartz's "Novelettes," still in manuscript and recently performed at a Lamoreaux concert.

Miss Stephenson's long residence in France has naturally caused her to take special interest in French composers and their works, but she by no means has a one-sided repertoire. Aside from the French novelties she

has some old Italian and English airs, most of which are quite unknown here. She sings German Lieder very well indeed and she has some remarkable and unique "Incantations" of Vassilenko with which she won an exceptional success when, especially orchestrated for her, they were presented for the first time in France at a concert of hers in the Salle Gaveau.

New Cadman Songs for Men

On account of the great demand for songs with a masculine element (program songs that really fit a man's voice), the publishers of Charles Wakefield Cadman have issued separately "Three Songs from the West." Their specific titles are "The West," "From a Hilltop" and "Requiescat." The composer says: "The words are by a poet of typically American characteristics, Charles Farwell Edson. I have endeavored to reflect a Western spirit in my musical settings."

Mme. Kurt Commutes to Boston

The long time, long distance record for the commuter was established this April when the Metropolitan Opera Company started its Boston season. Beginning April 2, Melanie Kurt, soprano, spent ten hours daily on the New York, New Haven & Hartford Railroad. The remainder of her time was divided between singing in Boston and attending to the duties and pleasure of home life in New York. In going to Boston for the evening, Mme. Kurt undoubtedly established a record in commuting.

Marguerite Dunlap in Red Man's Land

Marguerite Dunlap, the contralto, whose concert reputation grows greater with every appearance, has been continuing her conquests throughout the Southwest recently. The accompanying picture portrays, from left to right, a full blooded Cheyenne Indian, a queen of song from New York (Miss Dunlap) and a full blooded Cherokee Indian. The Cherokee and Cheyenne Indians are attending the Chilocco Indian School maintained in Oklahoma by Uncle Sam, and the picture was taken in front of one of the dormitories. Miss Dunlap writes to a friend: "These girls' parents live in their tents in the camps on the Indian reservations, and even many of the women and men who attend the United States Indian schools from the time they are ready for school work return to camp life after they leave the schools. However, many others scatter out into other communities and under-



MARGUERITE DUNLAP AND THE INDIAN GIRLS.

To Miss Dunlap's right a full blooded Cherokee girl; to the left a full blooded Cheyenne. Taken in Chilocco, Okla.

take home life with a house instead of a tent for their abode. The schools are having very excellent influence."

Miss Dunlap made the best of her visit at Chilocco by mixing with and visiting the Indians and expresses great surprise at the accomplishments of these young people, whose parents and relatives are still in the tent colonies.

The Recent Editorial Tour

[From the Houston (Tex.) Chronicle, March 12, 1916.]

Leonard Liebbling, editor in chief, and Rene Devries, special representative of the MUSICAL COURIER, were visitors to Houston during the week past. They are making a tour of the West and South to acquaint themselves with musical conditions in these sections and met many musical people of Houston during their stay of two days in the city.

The MUSICAL COURIER is a conservative musical journal which lends itself to nothing sensational, but teems with news items of musical events and musicians, presenting topics of general interest in manner dignified and forceful. There is no boasting on the part of its modest young editor in chief, no thrusting of personal gains or achievements, but a keen grasp of musical situations and a fair, unbiased presentation thereof. The absence of the personal tone in the letters written of the tour to the MUSICAL COURIER is remarkable and must perforce challenge the attention and admiration of all.

New Artists for Meta Reddish Tournee

Several artists left last Saturday by the Clyde Line steamship Iroquois to augment the grand opera organization supporting the American prima donna, Meta Reddish, in her tour of Central and South America. Among these were: Elena Avedano, lyric soprano, daughter of the well known San Francisco singing master, Avedano; Forrest Lamont the promising young New York tenor recently returned from successes in opera in Italy; the Italian baritone, Zara; the basso-comico Cervi, formerly of the Montreal Opera, and others. It is also expected that Ignazio del Castillo, the orchestral director, will shortly join the company, his departure on Saturday being hindered by his contract with the Aborn Opera Company at the Academy of Music, Brooklyn.

Joseph Regneas, a Noted Teacher

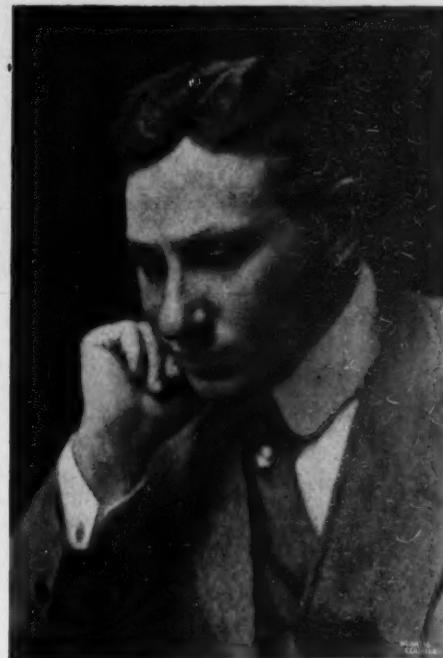
A teacher of authority, a man of strong personality, one who knows definitely what he wishes to accomplish, and who possesses sufficient force, individuality and determination to carry out that which he has resolved to do, such a man is Joseph Regneas, the New York vocal instructor.

Regneas has his own ideas of the essentials of voice building, the practicability of which have been thoroughly tested, and their value proven, by his own success as a singer and by his many pupils, who hold important church positions and are singing successfully in concert and opera. Joseph Regneas has not only become widely known as a "polisher" of singers, but also as a voice builder has he attained great prominence. He claims that preliminary work is all important. The proper way to breathe, tone direction, legato singing, diction—these are some of his hobbies. From the very beginning pupils are required to memorize, and this course is rigorously pursued throughout the entire period of study. The words and music, from the simplest exercises to the most difficult ones, must be committed to memory. Thus, from the very beginning, the pupils acquire ease, abandon and self reliance, which gradually become a very part of themselves, for only thus unhampered is a singer capable of doing his best work.

It is interesting to know that Joseph Regneas was the first American to sing the part of Hans Sachs (in the "Meistersinger"). For seven years he sang leading bass rôles in opera in Germany. His career as a concert and oratorio singer of prominence is well remembered. Two months subsequent to his return to America, after European triumphs, he was one of New York's busiest teachers, giving over 100 lessons a week. Such a record is remarkable in New York, where teachers abound.

His attractive studio and beautiful new home is the rendezvous of successful artists, and those just beginning the study of the art "divine," and there each one receives knowledge, inspiration and enthusiasm.

A man who has played the flute for thirty years is reported in the dispatches to be delirious. Now he knows how it is himself.—New York Morning Telegraph.



JOSEPH REGNEAS.

Mitchell Management Helps Boston Opera

One of the recent engagements of the Boston National Grand Opera Company and the Pavlova Imperial Ballet Russe was in Kansas City, April 10, 11 and 12, where the organization scored a striking success under the very able local management of Myrtle Irene Mitchell. That lady has had a very successful season, and every event in her course of attractions was a strong financial and artistic success.

The Chicago Tribune said:
"Lydia Lindgren appears to be the ranking beauty of this year's Chicago Opera Company."

The Journal de Geneve said:
"Her beautiful voice completely enraptured her hearers. Her tones are like those of a cello and made a sensation among the big audience."

The Dresden Nachrichten said:
"She produced a really beautiful mezzo-soprano. Her program was international as she entertained her large audience by Swedish, German, French and Italian arias and songs. Her temperament brought her hearers to enthusiasm."

The Petrograd Novoe Vremia said:
"The big hall was crowded to the last seat and the audience was filled with enthusiasm both from the charming appearance as from the voice of the soloist. Her success was a complete one."

The Paris Figaro said:
"Lydia Lindgren, the Swedish mezzo-soprano, possesses a voice 'one in a century.' Her aria from 'Samson et Delila' created a real sensation through her marvelous interpretation."



LYDIA LINDGREN

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NIJINSKY NOW WITH THE DIAGHILEFF BALLET Russe

Great Male Dancer Reveals Unsurpassed Art—"Thamar"
Presented as Novelty of Second Week—A Trick
Letter Scare Causes Shift in Bill

In the second week of the Diaghileff Ballet Russe at the Metropolitan Opera House, the only novelty presented was "Thamar," a choreographic drama in one act by Leon Bakst, who also designed the scenery and costumes, the dances being arranged by Fokine, and the music taken from Balakireff.

Thamar is the queen of Georgie. Georgie is a place not included in our musical map, but wherever it may be, the inhabitants appeared to enjoy wearing costumes of most gorgeous colors. Thamar, the queen, lives in a gaudy palace with a very large front door, which she leaves open, though it must be fairly cold about there, for her soldiers stop to put on their long coats before they go out to welcome the prince. Said prince is cruising about in the offing, when one of Thamar's lady attendants sights him and points him out to the queen, who immediately picks up her veil and waves to him through that big open door, à la Isolde. Then she sends the cloaked gentlemen out properly to escort him and he comes, promptly falling in love with her. There are some joyous dances, after which the prince goes out—presumably down to the icebox for a hot bottle and a cold bird after the emotional and physical exertion of dancing. While he is out somebody starts a war dance with much brandishing of knives and throwing of daggers.

The prince comes back from his luncheon. It is possible that he has had a drop too much, for he dances again with the queen, while everybody else dances around them. Finally he so far forgets himself as to kiss the lady, whereupon she calmly sticks a little dagger under his fifth rib and he expires with many wiggles, front. Six gentlemen pick him up, the queen kisses his upside-down dead face as it hangs from their shoulders (a decidedly unpleasant and unnecessary detail) and the gentlemen heave him out through the private back door into a plentiful stereopticon waterfall which is seen descending. The queen goes back to her couch, the faithful little lady attendant spies another stranger in the offing, Thamar wigwags the new victim with the veil and somebody has sense enough to let the curtain down, otherwise the ballet might go on all night as long as the supply of solo dancers for victims lasted. As a matter of fact, it is a very gorgeous and delightful spectacle for the eye, though the dancing showed nothing new. The story is too much like "Cleopatre"—which was included on the same bill—to make it interesting. Balakireff's music is not as attractive as that of Borodine's "Igor" or Rimsky-Korsakoff's "Schéhérazade," though the rhythms, harmonies and even melodies showed that the younger men—for both Borodine and Rimsky-Korsakoff were disciples and followers of Balakireff—had learned a great deal from the older master and had not hesitated to borrow freely.

Flora Revalles, always a most acceptable artist, did Thamar very satisfactorily. Adolf Bolm had the same role that he plays in "Cleopatre," except that in "Thamar" he wears at least five times as many clothes. He danced excellently, with the proper wildness and frenzy and died with a most complicated assortment of spasms; in fact, Bolm is quite a specialist in artistic dying, as he has to pass away at least four or five times every week, in "Schéhérazade" and "Cleopatre," as well as in "Thamar."

A great deal of interest centered in the first appearance of the long heralded and much advertised Warsaw Nijinsky, who danced for the first time at the Wednesday matinee, in "Le Spectre de la Rose" and "Pétrouchka." It is undoubtedly a fact that there is no better male dancer in the world today than Mr. Nijinsky. "Le Spectre de la Rose" calls for classic dancing. Where Mr. Nijinsky excels all his fellow artists is in the absolute finish of line in his work. There is never a pause or an angle. Mr. Nijinsky's dancing is an absolute and complete realization in movement of the melodic and rhythmical movement of the accompanying music. In this style of dancing he is unsurpassed. In "Pétrouchka" he had to stand a very severe comparison because of the superb work of Mr. Massine in the same role. Mr. Nijinsky paid more attention to the puppet's soul and less to his mechanism than Mr. Massine. Those who like this conception will prefer Nijinsky; those who prefer to have the fact that Pétrouchka is a puppet emphasized, Massine. Both are as fine as can be in their respective characterizations.

The Nijinsky debut was coupled with an exciting incident for Miss Revalles, which caused "Schéhérazade" to be shifted from first position in the bill to third. Opening her mail in the dressing room before the performance there was in it a trick letter with an elastic band which uncoiled as the letter was opened, throwing powder into her eyes and frightening her badly, as she thought it was the attempt of some enemy to blind her. However, the powder proved to be harmless and the whole incident ap-

parently nothing more than a practical joke in very bad taste.

Thursday evening there was an almost complete change in program, owing to the inability of Adolf Bolm, who had strained a tendon, to dance. The ballet as announced was "L'Oiseau de Feu," "Thamar," "Soleil de Nuit" and "Carnaval." The two best numbers, "Thamar" and "Carnaval," had to be withdrawn, "Les Sylphides" and "Prince Igor" being substituted, decidedly to the detriment of the evening's program.

Friday evening the bill was again changed on account of Bolm's continued inability to dance. Kremnieff took his place as the Moor in "Pétrouchka," and Cecchetti, the seventy-three year old veteran of the Ballet, replaced him as Pierrot in "Carnaval." Nijinsky danced for the first time in this latter work and in "Les Sylphides." It goes without saying that his work in both ballets was of the first class, though his persistence in stroking his curls gave a touch of feminism to his performance in "Les Sylphides" which was not relished by many of the audience.

The continued absence of Mr. Bolm caused several changes in the repertoire and again compelled the management to wait until Sunday before issuing the repertoire for the present week. The only novelty to be shown is "Narcisse," which will be performed Thursday night for the first time in America and reviewed in next week's MUSICAL COURIER.

Bernard Ferguson and What He Has Accomplished

In Bernard Ferguson, the baritone, New England boasts an artist of charming personality, splendid ability and significant attainment. Mr. Ferguson is only an adopted son, but that does not mitigate the esteem in which he is held throughout the Bay State and its environs. Recognition is the complement of achievement in any direction, and this artist, at least, has not failed to establish himself



BERNARD FERGUSON,
Distinguished baritone.

in the affections of his compatriots as a singer, a musician and a man.

Bernard Ferguson was born in Neillsville, Wis., on August 26, 1885. Nineteen years later he removed to Minneapolis, where he began to study music as a profession under Herbert Dale and Rhys Herbert, famed respectively as a composer and a musician. In 1911, he went to New York, and there continued his studies with Gwilym Miles. Within a year, the Majestic Opera Company discovered Mr. Ferguson and engaged him to alternate with Mr. Miles in its dramatic production of Mendelssohn's "Elijah." Later he was engaged by the Henry W. Savage Company for the role of the Prince in the "Prince of Pilsen." In this capacity Mr. Ferguson made a coast to coast tour of the United States and Canada, the itinerary representing more than 37,000 miles.

During the three years that Boston has claimed Mr. Ferguson, he has appeared successfully with most of the important societies, clubs and festivals throughout New England. He has sung with the Handel and Haydn Society, in its performance of Mendelssohn's "First Walpurgis Night"; with the Cecilia Society, in Franck's "Beatitudes"; twice with the People's Choral Union, in "Elijah" and a miscellaneous concert; twice at the Keene Festival, in Bruch's "Fair Ellen" and Mendelssohn's "St. Paul"; twice at the Montpelier Festival, in Thomas' "The Swan and the Skylark" and Stainer's "The Daughter of Jairus"; with the Concord Festival, in a miscellaneous concert and "The Swan and the Skylark"; with the Nashua Festival, in "Martha" and "Aida"; with the

Choral Art Society of Portland, Me., and with other organizations too numerous to mention. During these same three years, Mr. Ferguson has filled engagements with many of the leading Western societies, as may be instanced by his remarkably successful appearance with the Apollo Club of Minneapolis.

It is interesting to note that Mr. Ferguson has been associated in his work with many of the more prominent concert and oratorio singers of the country. Besides his numerous appearances with Gwilym Miles, he has sung with Jeanne Jomelli, Frances Alda, Dan Beddoe, Reed Miller, Jane Osborne Hannah, Nevada Van der Veer, Marie Sundelius, Arthur Hackett, William Wade Hinshaw, Myrna Sharlow, John Barnes Wells, the late Mildred Potter, and many others of like prominence. It is significant that Mr. Ferguson's splendid performances have resulted in almost every case in his reengagement.

As a church singer, Bernard Ferguson also has won for himself an enviable reputation. For three years he was soloist with the Hennepin Avenue Methodist Church of Minneapolis; for the succeeding three years, with the Church of the Heavenly Rest, New York, and for the past three years at St. Paul's Cathedral, Boston.

Temperamentally, Mr. Ferguson is well equipped as a singer. He has a keen sense of the dramatic and unusual ability as an interpreter. His voice is of rich quality and natural power. He sings with ease and vigor, revealing tones that are both clear and resonant and an enunciation that is uncommonly good. It is a pleasure and a privilege to hear Mr. Ferguson sing, and many are the testimonials that he has acquired. The notices appended are selected as representative of his many successes:

Mr. Ferguson has a voice of remarkable power and resonance, and uses it with distinguished art, tone, phrasing and expression, satisfying the most exacting, while his enunciation was a joy, so perfectly formed and clear cut was every mood of what he sang, whether in the lighter or more dramatic of his numbers.—Portland Daily Press.

In his treatment of text, Mr. Ferguson appeared as a young prophet. Not since the best days of Gwilym Miles have the retorts to the Baalmites, increasing in their consuming scorn, been given with such vividly expressive and characterizing diction. It was but necessary to hear Elijah's ascending phrase of the announcement of drought to know that a young singer of voice, intelligence and feeling had appeared.—Boston Globe.

Mr. Ferguson scored instant and enthusiastic success. It was his first appearance in Brockton, and so well and in such excellent voice were all his songs rendered, it is sincerely hoped it will not be his last. It is always a deep pleasure to listen to such an artist. He has a baritone voice of great richness and power, and that he is a musician of ability was shown by the excellent discrimination he used in the varied selections. His tones are clear and resonant, while his dramatic ability is great and his enunciation about as fine as one would wish to hear. To add to these good qualities, he has a personality that almost instantly wins him friends among his audience.—Brockton Times.

Massell Pupils at Chickering Hall

J. Massell, whose abilities as a vocal instructor are well known, gave a highly interesting recital with his artist-pupils at Chickering Hall, New York, April 14. Flora Goldsmid, who has a clear, flutelike soprano voice and dainty figure, gave great pleasure with her solos, especially "I Hear a Thrush at Eve," by Cadman, and a Delibes song. Elsa Roth is a very interesting singer, giving promise of becoming a successful professional, for she has musician-ship and beauty of voice. Paul Fochman, who has a tenor voice of excellent quality, gave pleasure in the delivery of his songs, especially in mezza-voce effects. Paul Domack has a robust and velvety baritone voice, and is sure to figure in future reports of singers and their work. Ora McCord played artistic accompaniments.

Columbus Tonal Doings

Recent musical events at Columbus, Ohio, which will be reviewed at length in an early issue of the MUSICAL COURIER, include a benefit concert at which Maximilian Mitnitsky, pianist; David Sherry, violinist; Carrie Porter, soprano; Hazel Swann, pianist; Vera Watson Downing, violinist; and Mabel Ackland Stephanian, cellist, were the soloists; the annual concert of the Musical Art Society, when a number of the city's leading soloists were heard; the last extension lecture of the season, which was given by Minnie Tracey; the final concert of the season for the Women's Music Club, which was given by Fritz Kreisler, violinist.

Music at the San Diego Exposition

The New York Symphony Orchestra, under the leadership of Walter Damrosch, will play at the Panama-California International Exposition in San Diego, Cal., for two concerts, April 22 and 23. Carrie Jacobs-Bond will be honored at the exposition on April 27 by a special day, when she will have a part in a number of interesting musical features now being planned.

GRAVEURE HONORED BY CIVIC AND MILITARY AUTHORITIES AT TORONTO

Toronto put aside its mourning and war cries in honor of Louis Graveure on Wednesday and Thursday, March 22 and 23. The Belgian baritone was booked to sing at a concert in Massey Hall. When he arrived in the city the singer was met at the station by the soldiers and band of the Eighty-first Battalion, under whose auspices he appeared in an attractive program. The officers and their wives and daughters were also assembled when the welcome was extended to the artist. Mr. Graveure was escorted to the Officers' Club, where he dined as a guest of honor. On the same day of the concert the baritone attended a "smoker" given by the men of the 108th Battalion. Entering the headquarters the soldiers cheered the singer. When invited to sing Mr. Graveure picked up a volume containing a number of British ballads and he sang one after the other, while the men in uniforms united in rousing demonstrations. It was in the early morning hours before the soldiers would permit the distinguished guest to seek rest at his hotel.

The day following the concert Mr. Graveure was escorted to the City Hall by the officers of the Eighty-first Battalion, led by Colonel Greer, the commanding officer. The singer was introduced to Mayor Church and members of the City Council. The building was crowded with distinguished citizens and speeches were made by the mayor, members of the mayor's official family, Colonel Greer and Mr. Graveure. The addresses were all of patriotic nature and here and there interspersed with appropriate comments on art. The civic and military leaders assured Mr. Graveure that they wanted him to pay at least one annual visit to Toronto, so long as he could bring his beautiful voice and singing with him, and Mr. Graveure promised that he would present the request to his American manager, Antonia Sawyer.

Some of the press criticisms which followed this appearance are appended:

His voice is a rich and robust baritone, and, although it possesses great tonal power, it is never harsh or unflexible. His style is distinctly declamatory, and his enunciation is singularly clear and intelligible.—Toronto Daily Star, March 24, 1916.

The Belgian baritone, Graveure, made his first appearance, . . . sang with fine declamation, refined tone quality and admirable enunciation. In his subsequent groups of English and French songs and his "Vision Fugitive," by Massenet, he revealed a baritone voice that was never heavy and a very flexible control of nuances as well as of the covered voice and of long sustained tones.—The Toronto Globe, March 24, 1916.

Mr. Graveure was received by the audience with a delight which will ensure a crowded house the next time he appears here.—Toronto Daily News, March 24, 1916.

ENTHUSIASTIC WELCOME FOR BELGIAN BARITONE

An enthusiastic welcome was given Louis Graveure, the Belgian baritone, by Mayor Church yesterday at the city hall.—The World, March 24, 1916.

Louis Graveure, the Belgian baritone, left nothing but admiration and satisfaction in the minds of the large audience who heard him at Massey Hall last night. Added to the magnificent quality of his voice is an unusual power of sympathetic interpretation, the combination placing him high in the ranks of operatic stars.—Evening Telegram, March 24, 1916.

Graveure, the Belgian baritone, who sang at Massey Hall last night, is one of the most satisfying artists that have ever appeared before a Toronto audience. Charming and delightful are of the category of words which apply to his every number, each so intelligently interpreted as to leave nothing but praise for the work of the artist.

The French songs, "A Toi," "Il Neige" and "Aimie Moi," gave opportunity for sentiment and variety of interpretation, both of which were considerably assisted by the sensitive facial expression of the artist, the exceptionally clear and refined upper tones being a feature, as were also the sustained notes, with which the artist attained some splendid effects.—Toronto Evening World, March 24, 1916.

A voice of great natural beauty was heard. . . . Mr. Graveure has a voice of beautiful quality, a baritone that has a rich, liquid, cello tone. Having been given by nature an unusually fine organ, Mr. Graveure has learned to use it artistically. He sings with ease and intelligence, and, judging him merely from the technical point of view, a hearer must marvel at the perfection of his breath control. We have seldom seen a singer more completely free from platform affectations. Mr. Graveure stands very quietly and depends absolutely on his sensitive and expressive voice to convey the exact emotion of the song. There is never a hint of acting in the form of physical motion, and yet he conveys every mood of his songs to his audience. The artist undoubtedly has the equipment that ought

to make him widely popular. He possesses the voice, and knows what the public likes.—Toronto Mail and Empire, March 24, 1916.

Other recent notices follow:

Mr. Graveure's voice is one of the most beautiful, natural organs now on the concert stage; his breath support stupendous; his English diction clear and incisive.—New York Tribune, March 27, 1916.

Louis Graveure, baritone, . . . disclosed again his admirable powers as a singer; his resonant and well controlled voice, his power of sustained phrasing, his gifts in interpretation and the differentiation of style and sentiment, his excellent diction, and enunciation in English and German.—New York Times, March 27, 1916.

Indeed the singer deserved the enthusiastic approval of his hearers, for he imparted much dramatic force and distinction to the songs.—New York Sun, March 27, 1916.

Not many concert baritones can boast of a voice to compare with his, either in beauty or in power, and he has remarkable breath control. . . . The enthusiasm of the audience was great when he sang a group of unusual Hungarian folksongs in English. . . . A large audience gave him a real ovation at the end of the program.—New York Herald, March 27, 1916.

Voice, knowledge of how it should be used in singing, and a matured art were three of the four factors that made Louis Graveure's recital in Aeolian Hall yesterday one of exceeding interest. The fourth factor was an admirable diction, which aided materially in the interpretation of a well chosen program of songs. . . . Variety of tone and dramatic color were always effectively employed.—New York World, March 27, 1916.

Again and again yesterday, without the slightest sign of effort or exhaustion, he sang in one breath phrases for which most singers would have filled their lungs twice or even three times. Verily, Graveure and Julia Culp ought to give a joint recital.—New York Press, March 27, 1916.

Louis Graveure . . . attracted a large audience, who were generous with applause, receiving the accomplished artist with evident satisfaction and approval.—New York Morning Telegraph, March 27, 1916.

Louis Graveure . . . has a voice, and he knows how to use it. At his recital in Aeolian Hall yesterday afternoon a crowded house acclaimed him. He has developed his art greatly since—well, since he first appeared in recital.—Evening World, March 27, 1916.

There were some charming French songs, interpreted in excellent taste.—New York Evening Mail, March 27, 1916.

Aborn Season Closes in Brooklyn

The last week of the Aborn Grand Opera Company, Brooklyn Academy of Music, presented "Madame Butterfly" for the first three days and "Lucia di Lammermoor" as the closing opera. In the title role of Puccini's opera Bettina Freeman and Edith Helena alternated. Pinkerton was sung by a young American tenor, Henry Taylor, and Millo Picco was Sharpless. "Lucia" saw Edith Helena in the title role, Giordani and Agostini alternating as Lord Edgar, and Richard Bunn, whose excellent work throughout the season has been noticeable, as Sir Henry. Both operas were presented satisfactorily and fully up to the Aborn standard.

Renata Chollet to Sing at Manhattanville Alumni Association

The Manhattanville Alumni Association will hold a musicale on Friday afternoon, April 28, at the Biltmore Hotel, New York. The artists appearing are: Renata Chollet, soprano; Giulia Geilli, contralto; John Finnegan, tenor, with Constantino Yon and Maurice la Farge at the piano.

Mme. Chollet is well known abroad, having appeared successfully in opera in Milan. At her musicale she will sing, among other songs, "Cavatine d'Leila," from "Pêcheurs de Perles," which she repeated fourteen times in Milan during the opera season. She is rapidly winning recognition here in New York.

IOWA STATE CONVENTION HAS BIG REGISTRATION

(By Telegraph.)

Des Moines, Ia., April 17, 1916.

To The Musical Courier:

The twenty-first annual Iowa State Convention opened here today with heavy registration. It promises to be the greatest in its annals, according to President Mrs. Frederick Heizer. The brilliant musical features are the Philharmonic Society of New York, Stransky, Fremstad, Matzenauer, Fontana, Townsend. In connection with the Des Moines Music Festival there is opera, with Mae Davell and Genevieve Wheat Baal.

FRANCES BOWSER.

Leginska for Havana

Ethel Leginska will play in Havana next season.

Gabriel Pierné, of Paris, conducted the tenth of this season's Philharmonic concerts in Liverpool.



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RUTH HELEN DAVIS DELIGHTS APPRECIATIVE AUDIENCE

Gives Reading of "Victory" Under Auspices of First Church of Divine Science

Palm Sunday was the day appropriately set for the dramatic reading of "Victory," given under the auspices of the First Church of Divine Science, at Delmonico's, New York, by Ruth Helen Davis. An unusually large and appreciative audience filled the gold ballroom to hear the gifted young woman's interpretation.

"Victory" is a poetic drama dealing with a subject of vital interest to all students of Divine Science; the conflict between Selfishness and Unselfishness. The play, which was written by Ella Wheeler Wilcox and Ruth Helen Davis, tells of the happiness reigning in Fairyland, until Selfishness, who has been imprisoned in an oak tree for a hundred years, frees himself and revengefully casts a curse upon the infant daughter of the King and Queen. The Princess is carefully guarded all of the time and resents not being free like other maidens. On her twenty-first birthday her father grants her one wish, dearest to her heart—to be free for the day. While Unselfishness, in the guise of a rustic, and the Princess are avowing their love for each other, Selfishness through a ruse captures the maiden and flees with her. Unselfishness follows them and with a sword given to him by a fairy kills the evil spirit. Thus he breaks the spell, Fairyland comes into its own again, and they, the Princess and her rescuer, "live happily ever after."

The moral of the simple allegory as presented emphasized the great sorrows and conflicts of the world (even the European war) to be the result of individual selfishness. That where there is peace and harmony, there, too, dwells love and happiness. Three exquisite lyrics, "Love," "Motherhood" and "Faith," written by Ella Wheeler Wilcox, added beauty and deep meaning to the reading.

William Parson accompanied at the piano in an intelligent and highly artistic manner.

Among those present were: Mrs. Frederick Nathan, president of the Consumers' League; Campbell Phillips, the artist; William Mordant, of the "Tempest" Company; Elsie Ferguson, and Clara Novello Davies, of London.

After her classic reading at Delmonico's Ruth Helen Davis went to St. Mark's Church, Tenth street and Second avenue, where they were celebrating "Poets' Day." Mrs. Davis read two poems of Ella Wheeler Wilcox's to the very great enjoyment of the "poetic" audience. Mrs. Wilcox was present and introduced the young reader as her medium of expression. "The Faith We Need" and "Thinking of Christ," the poems read, were pregnant with spiritual insight and delicate beauty of thought. Mrs. Davis interpreted them most beautifully, bringing out the meaning of each line with marked force. Her well modulated voice was pleasant to listen to. The chairman of the meeting, upon the conclusion, said: "Mrs. Wilcox has given us three poems today. Two have been read to us and the third presented to us." A fitting tribute indeed to the young woman.

Afterward Mrs. Wilcox told the interviewer that if she composed songs she would not sing them herself, but would have them sung by an artist like Melba. "So it is with my poems; I will not read them myself, and therefore I select an artist." Here she pointed to Mrs. Davis. An appreciation by Mrs. Wilcox to Ruth Helen Davis is the following:

"Of the scores of gifted men and women who have read and recited my verses, Ruth Helen Davis stands pre-eminent as the one who finds the deepest meaning in and gives the fullest expression to my poems. Voice, personality and



RUTH HELEN DAVIS.

temperament, added to a brilliant intellect and spiritual insight, render her remarkable."

Ruth Helen Davis is an unusually brilliant young woman, having translated five books from the French. "The Awakening," "The Fear of Living," "The Woolen Dress" (Henry Bordeaux), "The Daughter of Heaven" (Pierre Loti), and "The Guilty Man" (François Coppée). The latter will be produced in New York in the fall.

Mrs. Davis is also a composer. Ada Soder-Hueck of the Imperial Opera Company of Vienna introduced one of her songs most successfully here last winter, "Seelen-not." Not being content with what honors she has achieved, Mrs. Davis is at present engaged in taking a course in play writing at Harvard University. She is understudy to Jane Grey, who will appear in the leading role of the "Tempest" which will be produced shortly at the Century Theatre. Throughout this medium, she gets her local color for future plays. Besides being highly cultured, she possesses an impressive personality which puts her on terms of intimacy with her audience the minute she makes her appearance.

Birdice Blye Congratulated on Return of Stolen Rubinstein Photograph

Birdice Blye is receiving congratulations on the return of a rare autographed photograph of Anton Rubinstein, which was presented to her by the master in Dresden. This picture was stolen from Miss Blye's music room in March, 1914, by a very clever woman burglar. Shortly after the occurrence Miss Blye left for a six months' tour of Europe.

On June 2, 1914, the Chicago papers contained full accounts of the capture of a young woman who had stolen diamonds and other articles from the homes of prominent women. She was evidently a connoisseur, as she took only the choicest articles, laces, carved ivories and diamonds. The valuable picture of Rubinstein belonging to Miss Blye was included in the stolen property. William J. O'Brien, of the Chicago Secret Service Agency, who was employed by the Burglar Insurance Company to recover the diamonds, has been trying for two years to locate the Rubinstein portrait. Last week he learned that the picture was given by the young woman to a classmate, who later disposed of it to a wealthy woman in Lake Forest, who had spent many years abroad and who was

delighted to possess an autograph portrait of her favorite composer, but when she learned it belonged to Miss Blye immediately gave it up.

Miss Blye refused to prosecute the thief, as she is satisfied to have the picture returned.

EDDY BROWN RECEIVES OVATION

Young Violinist Duplicates Former Successes at His Twelfth New York Appearance This Year

Eddy Brown's recital on Sunday afternoon, April 16, at Aeolian Hall, New York, attracted another very large audience. This violinist's highly artistic performances have established for him a surprisingly large metropolitan following, considering his short time in this country. Again ample technic and luscious tone were

strongly in evidence throughout his entire program. His repertoire being unusually large, the New York public has had occasion to hear this virtuoso from various artistic points of view. Since his debut here Mr. Brown has increased his following amazingly.

Eddy Brown has stirred not only musical Europe to a high pitch of enthusiasm, but has done likewise in America. Success has come solely by his exceptional talent, his musicianly insight into the compositions he interprets, his remarkably developed technic, beautiful luscious tone, impeccable intonation and his magnetic personality. In short, Eddy Brown, violinist, is a name to conjure with.

He opened the program with a fine performance of C. Goldmark's suite, op. 11, which was followed by Mendelssohn's ever popular concerto in E minor. His rendition of this concerto was finished; Vitali's "Ciaccone" was played with remarkable breadth of tone. The last group consisted of "Siciliano," Bach-Auer; his own arrangement of Saar's gavotte-intermezzo (by request) and Wieniawski's "Air Russe." Mr. Brown was recalled innumerable times, and was obliged to respond with six encores.

George Falkenstein gave valuable support at the piano.

Interesting Program by Pupils of the Granberry Piano School

Another interesting recital by pupils of the Granberry Piano School, George Folsom Granberry, director, was held in the Carnegie Chamber Music Hall, New York, on Saturday afternoon, April 15. There was the usual ensemble playing, the duet, quartet and solo work, the difference being the marked progress the students have made. Agnes Trainor, of Westfield, N. J., played a Chopin prelude in B minor and Heller's "Rondino Brillant" in G major. Another solo player was Kathleen Nichols, of Montclair, N. J., who played Haydn's "Gipsy Rondo" in G major. Chopin's polonaise in A major served to introduce Helen Oliver, of Glamis, Ontario; and Virginia Corcoran, of New York, pleased in Bach's prelude from English suite in G minor and the Liszt arrangement of Alabieff's "The Nightingale." Maude Henderson, of Woodstock, N. B., and Charlotte Spooner, of New York, played the "Danse Macabre," of Saint-Saëns, which is arranged by the composer for two pianos. Other composers represented on the program were Mendelssohn, Sartorio, Gurliitt, Faeltel, Loew, Lynes, Koehler and Mueller.

Godowsky Gives Piano Recital at New Orleans

Leopold Godowsky, the distinguished pianist, gave a recital on April 10, at the Grunewald Convention Hall, New Orleans, La. Another event of interest to music lovers of that city is the performance of "Elijah," to be given April 29, under the direction of Leon Ryder Maxwell. Full particulars regarding these and other activities will appear in the next issue of the MUSICAL COURIER.

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GABRILOWITSCH FAREWELL A TONAL FEAST

Pianist Is in Rare Form and Plays a Request Program in Superb Fashion

Ossip Gabrilowitsch is one of the great pianists on whom the public of New York has set the seal of its approval. There are certain artists of eminence who cannot win favor in the American metropolis. Ossip Gabrilowitsch is not among them. After a number of recitals in Aeolian Hall during the past season, he made an appearance in Carnegie Hall, New York, last Saturday afternoon, April 15, and played a long and serious program to an audience that filled the hall and which would not disperse until the lights were extinguished after the recitalist had added two extra numbers by Schubert and Chopin. He began with Bach's chromatic fantasy and fugue in D minor and deftly laid the colors of romanticism on the classical lines of Bach's drawing. The subject of the fugue was first played like a delicate song. Very gradually it assumed an authoritative manner as the various voices entered and the rhythm became more and more marked up to the splendid climax at the end. Bach could not be made more attractive to a modern audience. Moreover the effects were purely those of tone quality, accents, and dynamics. Ossip Gabrilowitsch took no liberties with the text and made use of no tempo rubato. Beethoven's "Appassionata" sonata was played excellently. In this more modern work the pianist allowed himself greater latitude in his modification of the tempo and let loose the stormy passions necessary for the interpretation of this highly emotional sonata. The final presto was taken at a breakneck pace, but without sacrificing the clearness. Chopin's B flat minor sonata likewise was admirably played. Schumann's "Fantasy Pieces" op. 12, came between the Beethoven and Chopin sonatas. In his last group the pianist did a variety of modern French, American and English numbers, of which Ravel's "The Fountain" was the most brilliantly effective. It is cleverly written to sound well on the piano and to fit the fingers of an expert player, though its actual musical message is not deep.

MacDowell's "Witches' Dance" was uttered with such delicacy and insinuating charm that the pianist was compelled to play it again before he could proceed. Debussy's "Clair de Lune," Cyril Scott's "Pierrot Piece," and Grainger's genial "Shepherd's Hey," gave unbounded pleasure in the piquant Gabrilowitsch version. The encores at the end were Schubert's "Moment Musical" in F minor, and Chopin's E minor valse.

On every side were heard expressions of delight as the audience passed out of the hall and spoke of the afternoon's musical experiences.

Mary Zentay and Marguerite Hussar in Joint Recital

Mary Zentay, the remarkable young Hungarian violinist, was heard in recital at the Princess Theatre, New York, on Sunday evening, April 16, scoring a tremendous success. Miss Zentay has been heard in public in this country frequently since her arrival here last November, but never to better advantage than on this occasion. Her appearance was the sign for a welcome that grew with each successive appearance until it amounted to a veritable ovation. Her first number was the Saint-Saëns concerto in B minor, of which she gave an interpretation which called forth tremendous applause from an audience of appreciative music lovers. Her second group consisted of the prelude and allegro of Pugnani-Kreisler, which she played in a manner which would have brought joy to the heart of the composer had he been present; Schubert's "The Bee," which she graciously repeated in response to the prolonged applause, and Hubay's "Ziphier." Her other program number was Wieniawski's "Faust" fantasia.

Associated with Miss Zentay was Marguerite Hussar, whose voice is designated as a mezzo-soprano, but which is of unusually wide range and flexibility. She sang first a group in German, which consisted of "Nur wer die Sehnsucht kennt" (Tchaikowsky), "Widmung" (Schumann), "Kommt dir manchmal in den Sinn" (Brahms) and "Im Herbst" (Franz). She displayed a knowledge of the German which delighted her audience, the Brahms

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A new department to be known as the Information Bureau of this paper, has been started, in which its readers will be rendered service, free of charge, in the matter of supplying them with data and facts useful to them in a professional way. Some of the points covered will be:

I. To give such information as will facilitate the securing of engagements by artists and their managers.

II. To be of service to clubs and local managers in putting them in touch with the sources through which they may secure musical attractions at the price they wish to pay.

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Through its international connections and its system of complete news service, the MUSICAL COURIER is the one medium in touch with musical activities everywhere and all the time, and is better qualified than any other source in the world, to gather and dispense information of the kind outlined hereintofores.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It merely will furnish facts.

All questions received will be treated confidentially and not published in these columns. Replies will be by letter.

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number arousing particular enthusiasm. In the aria, "O don fatale" from Verdi's "Don Carlo," Miss Hussar showed herself to be possessed of unusual dramatic instinct. Four songs in English completed her numbers and brought the program to a fitting close.

Special mention should be made of the masterly accompaniments of Max Liebling, whose work at the piano for both these artists added materially to the genuine success of the evening.

OPERA COMPANY FORMED BY GIORGIO M. SULLI

Organization to Be Known as International Grand Opera Company, Inc.

Giorgio M. Sulli, the vocal maestro of New York, is at present giving performances of various grand operas in theatres of Greater New York. He has an orchestra of forty musicians, a chorus of thirty, a decorous mise en scene, and a number of gifted young singers, most of whom are pupils of Maestro Sulli. As a conductor, this vocal teacher has shown himself to be unusually gifted, and the performances are notable for the general excellence of the ensemble.

As a result of his efforts, the International Grand Opera Company has been incorporated, having the following avowed purposes:

"(1) The establishment of an opera house in New York, where the operas of all nations and schools can be given at popular prices. The organization to have an orchestra of no less than forty musicians (increasing the number according to the exigencies of the score), a chorus of no less than sixty voices, and appropriate scenery and costumes.

"(2) The scale of prices is to be from fifty cents to two dollars, with corresponding prices for boxes.

"(3) Subscriptions for the season will only include the boxes, allowing the general public to choose anew for each performance.

"(4) The chorus is to be formed of those students of singing who have ambitions in the field of opera; they will receive gratis all the training in the learning of roles and stage training. When sufficiently experienced, they will be given opportunity to sing small parts until ready to be entrusted with prominent ones. During the time they appear in the chorus they will not be paid, except in the case of the company going out of town, when their expenses will be paid.

"(5) The orchestra is to be formed of union musicians of the best class.

"(6) Good local singers who possess artistic ability, will be engaged to sing the principal roles and given the necessary training, but if it is found necessary, foreign singers of good reputation will be engaged, the excellence of their voices being the basis for the selection rather than their reputation.

"(7) To create and promote in some of the larger cities of the United States a desire for grand opera. Local subscriptions will be raised to support the branches of the International Grand Opera Company which will be formed and sent to give regular opera seasons in these cities, always on a popular basis.

"(8) To prepare native musicians to become good chorus masters and conductors of orchestra.

"(9) To put on the stage some new operas by local composers in an effort to make known the works of American composers.

"(10) To make known in America many grand operas and musical comedies which are seldom given, in addition to most of the recent operas.

"(11) To obtain the scopes mentioned, the International Grand Opera Company has been incorporated."

Sybil Vane Sings at the Masonic Lodge

Sybil Vane sang last Thursday evening at the Masonic Lodge, New York, before a very enthusiastic audience. The "Polonaise" from "Mignon" was greeted with shouts of "bravo!" at the conclusion, so great was the appreciation of the little Welsh singer's beautiful voice. Miss Vane is among the most successful of the newcomers in the music field this season. Her voice is of unusual brilliancy and extraordinary volume for one so tiny.

Other numbers on her program were the "Little Damsel" (Novello), three Irish songs, which Miss Vane interprets in a quaint style of her own, and "Friend," written by the famous London "voice liberator," Clara Novello Davies, who accompanied the singer most sympathetically.

There are singers who have voice, though but little brain, and there are intellectual singers whose vocal equipment is only moderate, or not particularly beautiful. And then there is that rara avis, the singer who is equipped with a beautiful voice and has the brains to use it with good taste and the temperament to infuse it with warmth. Such a singer is Florence Hinkle.—Los Angeles Graphic.



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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

About \$45,000 was paid by Los Angeles to hear
the performances in that city not long ago of the
Boston Opera-Pavlowa combination.

It appears to be established definitely that the un-
fortunate Spanish composer, Enrique Granados,
with Senora Granados, perished on the ill-fated
Sussex in the English Channel not long ago.

John McCormack last week bought a Corot
painting, "Nymphs Bathing," at a New York sale of
pictures. The tenor paid \$20,000 for the canvas,
which seems to prove that tenor singing, when done
by John McCormack, is a highly profitable occu-
pation.

The wife of Engelbert Humperdinck died sud-
denly of pneumonia in the Tyrol Mountains a few
weeks ago. The famous composer himself is still
in the Tyrol dangerously ill. He lost in his wife a
congenial and most faithful friend, who took a keen
interest in all his works. In his enfeebled state he
was absolutely dependent upon her care and thought
for his welfare.

One of the most unconventional concert happen-
ings on record took place at the vast Convention
Hall in Kansas City last Friday evening, April 14,
when Alice Nielsen sang to over 8,000 persons, in
total darkness, the absence of light being due to
burglars, who had cut the electric cable elsewhere.
The MUSICAL COURIER news wire from Kansas
City adds: "Miss Nielsen's singing art, however,
was sufficiently illuminative for the occasion."

All honor to Amilcare Zanella, who in the salon
of the Rossini Conservatory at Pesaro, Italy, did
honor to Rossini by presenting the "Barber of Se-
ville" in a version as nearly true to the original as
possible. Rosina was what she was originally in-
tended to be—a mezzo-soprano and not a coloratura;
the added cadences and new numbers were taken
out, the orchestra reduced to the size originally con-
templated by Rossini, and, in fact, everything done
to provide as correct and truthful a version of the
work as possible, with the happiest results.

That Ernest Hutcheson's is a name to conjure
with may be seen from the telegram which Frederick
R. Huber, manager of the Baltimore Symphony
Orchestra, sent to Mr. Hutcheson immediately fol-
lowing the public sale of tickets for the pianist's ap-
pearance in that city on April 14. The wire read:
"Box office open but hour and half when entire
house was sold for April 14." This fact is signifi-
cant, and rendered doubly so when it is considered
that demands for admission continued until it was
necessary to insert an advertisement in the news-
papers, announcing that the house was sold out for
Mr. Hutcheson's appearance with the Baltimore
Symphony Orchestra.

One of the abiding musical memories of the sea-
son just closing is the series of piano recitals given
in New York during the past few months by Ossip
Gabrilowitsch. Although that artist called them
"historical" concerts only in the chronological sense,
they will remain historical in every meaning of the
term. Seldom has this city heard a player of finer
musical caliber and deeper artistic culture than Ossip
Gabrilowitsch. His style is matured fully and his
broad general knowledge and mellowed vision of the
world inform his interpretations with an authority
and a sympathy met with all too rarely on the con-
cert platform, where self-exploitation and extrane-
ous technical display too often seem to be the aims
wherewith to attain the fancy of the listeners. When
Gabrilowitsch seats himself at the keyboard his one
and only object is to make music and to do so in the
spirit of the masters he interprets. That is why the
public flocks to his concerts and applauds him to
the echo. His closing appearance here last week

bore ample evidence in point of attendance and en-
thusiasm, of the fervent esteem in which he is held
by the music lovers of this metropolis.

It is reported that Mary Garden sailed April 15
from Bordeaux for New York on board the steamer
Rochambeau.

Italy's war status will prevent the usual South
American visit of artists from La Scala, Milan, this
summer.

Via Boston comes the news that Marie Sundelius
has been engaged to appear at the Metropolitan
Opera House next season. Among other roles, she
will sing Micaela, Musetta and Nedda.

Evan Williams wishes it distinctly understood that
he is not a "Welsh" tenor, though for years that has
been his popular designation. Mr. Williams, though
of Welsh descent, was born in Akron, Ohio, and he
has no desire to be known as anything else than the
American tenor which he is.

There is newspaper discussion regarding a pos-
sible new permanent opera company for Boston,
with Sir Thomas Beecham as musical head and
Hugo Görlitz as business manager. At the present
moment the matter has not progressed beyond the
bruiting of the idea and is far from ready for public
announcement.

Mascagni's "Isabeau" does not appear to be a
howling success at Florence, Italy, to judge from
an item in the Rivista Teatrale Melodrammatica.
Dated March 1, the report says: "Unrequested and
undesired we have had a second performance of
'Isabeau,' with the new protagonist, Noemi Cassini.
The total receipts, according to the assurance of
some one worthy of absolute credit, reached the
conspicuous sum of 197 lire (about \$35 at the
present rate of exchange). The artistic result was
proportionate to the financial one."

The public performance of Gustav Mahler's
eighth symphony at the Metropolitan Opera House,
Sunday evening, April 9, marked the culmination of
the third year of activity on the part of the Society
of the Friends of Music. This organization began
modestly with a series of private performances of
music which was not likely to be heard otherwise.
Some of this music was by modern American and
European composers, while some consisted of obscure
compositions of the past. In every case the per-
formance was fully justified by the historical or es-
thetic significance of the material, and was carried
out by interpreters of the first rank. The Friends of
Music have enlarged their field, not only by giving
public performances, such as that of Mahler's sym-
phony, but also by opening their membership to all
sincere music lovers. For next season an elaborate
program is planned which will be made possible by
the steady enlargement of the society.

ANOTHER \$100,000 FOR CHICAGO ORCHESTRA

A special news wire to the MUSICAL COURIER
from its Chicago office says, under date of April
17: "Elizabeth Sprague Coolidge, daughter of the
late A. A. Sprague, gave an additional \$100,000 for
pensioning superannuated members of the Chicago
Symphony Orchestra. The announcement was made
at the concert last Saturday night by Charles H.
Hamill, vice-president of the Orchestra Association.
When Mr. Hamill made known the terms of the
gift the applause lasted forty seconds. Mrs.
Coolidge resides in Pittsfield, Mass. She had made a
previous donation of \$100,000 as a pension gift to
the orchestra, when her father died a year ago.
Since the first Coolidge gift other persons have con-
tributed \$37,500 for the same purpose. The new
fund is to be called the "Albert, Arnold and Nancy
Sprague Memorial Pension Fund."

VARIATIONS

On Themes Abroad and at Home

By the Editor-in-Chief

In Columbia, S. C., during our recent Southern trip, we had the pleasure of meeting Heinrich Hauer Bellamann, who is the dean of music at Chicora College for Women, an institution which occupies the former home of an old convent and is surrounded with the most picturesque and tropical garden beds and trees we had come across since leaving the cities along the Gulf of Mexico. It is a pity that the music schools in the larger places cannot be situated like Chicora College and that many of them are compelled to look so much like factories or office buildings.

It is a pity, too, that more of the conservatories do not have as modern, wide awake and progressive a head as H. H. Bellamann. He has studied in France and Germany, speaks French and German fluently, was a pupil of such men as Philipp and Widor, in Paris, and to this day keeps up an animated correspondence with Vincent d'Indy regarding the latter's famous Schola Cantorum and other musical matters.

French Music En Gros.

Mr. Bellamann believes in keeping his class to one kind of music at a time, and in harmony with this idea, part of the present season was devoted to the modern French output. Not long ago a cycle of six concerts, given by the Chicora music students, at the college auditorium, demonstrated the thoroughness with which they had been studying the French output in the field of composition. The programs contained the names of Rhene-Baton, Schmitt, Delibes, Masse, Halevy, Debussy, Pesse, Godard, Paladilhe, Chaussón, Hahn, Chaminade, Faure, Huë, Bizet, Ravel, Alkan, Saint-Saëns, Franck, Vidal, Widor, Duparc, Philipp, Lacombe, Laurens, Massenet, Dell' Acqua, Dukas, Bemberg, De Severac, Clabrier, Pessard, Le Maire, Boisdreffre, Fontenailles, d'Indy, Moret, Leroux, Auguin, Pierné, Tours, Gounod. This list does not seem to indicate any falling off in productive quantity since the time of Halevy, Franck, Gounod and Bizet. The Chicora Choral Society, conducted by Mrs. Bellamann, did Bemberg's cantata, "The Death of Joan of Arc," the chorus of cigarette girls from "Carmen," a Pierné number and the choral part of d'Indy's "Sainte Marie Magdeleine" (sung in French). All the choral work was delivered from memory.

Mr. Bellamann gave us an enjoyable hour at his home by playing some modern French and German piano music, which he made even more interesting through his illuminative prefatory remarks, his many hued tone and sensitive pedaling, and his sure musical intuition. The impromptu musicale had an added feature of value because we induced Mrs. Bellamann and her pupil, Robert E. Allen, to contribute several vocal selections. Mrs. Bellamann, a pupil of Emma Nevada and other well known vocal authorities, is the singing chief of Chicora. She has a fine command of her organ and uses it well not only in a technical sense, but also as a medium for emotional and musical expression. Mr. Allen, also an instructor at Chicora, displays the same traits as his teacher, and is marked for certain success as a soloist. His baritone voice possesses sympathetic quality and yet is capable of full dramatic utterance.

Our New Columbia Correspondent

Altogether, we were so impressed by the personality and knowledge of H. H. Bellamann that

we appointed him Columbia correspondent of the MUSICAL COURIER. He retaliated by giving us as his first contribution to these columns a letter written to him in French by Vincent d'Indy. It tells what the celebrated French composer considers necessary for America to achieve before it becomes truly and thoroughly musical. The D'Indy letter now is in process of translation and will be printed in the MUSICAL COURIER very shortly.

Columbia Otherwise

The best known native musicians of Columbia are Daniel, Bertha and Florence Visanska, who have achieved renown in Berlin, Vienna, New York, Philadelphia and in other important music centers. Their brother, Mortimer, who is in business with his father in Columbia, does not share in the musical gifts of the family, but is an inimitable raconteur of Southern darky stories. Bertha and Daniel live in New York.

At Columbia College, where there are 150 music students, Dr. John H. Earshaw is in charge.

Dr. Byrd is president of Chicora, and we were glad to find him interested in music and convinced that it should play a large part in the curriculum of any collegiate institute of learning. He keeps the literary standard of Chicora very high and does not allow it to be interfered with by music, a result that should comfort those who fear an opposite result in colleges where music is featured as prominently as at Chicora. Dr. Byrd seems to know how to make the combination successful.

The young piano idea is taught to shoot by George Kittredge (a warm and outspoken admirer of the MUSICAL COURIER), Mrs. Dick and her daughters, Paul de Launay, Lillian Glen, etc.

There is no music department at the University of South Carolina.

Mrs. Robert W. Gibbs, head of the largest musical club in Columbia, told us of her strong interest in the organization and of its desire to engage the best traveling artists and build up for them profitable and understanding audiences. Women of the type of Mrs. Gibbs are the kind whose efforts represent the most vital musical work in America outside of composing, teaching and performing.

Violinist Comstock advertises in the local dailies: "I teach you to play the violin before you die of old age."

John Saville, who is "selling" Carl Jörn and Yvonne de Tréville on the road, was met in Columbia and complimented on the formidable package of signed contracts which, on being pressed, he admitted he possessed.

South Carolina has no State Music Teachers' Association.

Music in Richmond, Va.

There is none.

Touring Charleston

Time began to press and the call of our New York desk became urgent at about the time we struck Charleston, S. C., and thenceforward only perfunctory stops were made en route for our main musical laboratory. From Columbia to Charleston we traveled on a sleeping car called "Parsifal." Next morning we had a luxurious vista of fig trees and sugar cane fields. Arrived at Charleston we got our first glimpse of old Father Atlantic since viewing Mother Pacific some ten weeks before at San Francisco. Venerable and charming Mr. and Mrs. James Simmons paid us a visit and told us

of their amateur interest in music. At the Simmons home, one of the lovely old Charleston mansions (the city is full of them), chamber music is practised constantly, and Mrs. Simmons leads a choral rehearsal once a week. She formerly was a pupil of William Mason and is an excellent pianist. Mr. Simmons, a lawyer (also the publisher of the Charleston News-Courier), plays violin in the chamber music seances at his home.

The News-Courier is 113 years old, and one of the striking experiences of our Charleston stay was a glance over the old files of the ancient newspaper, in which well posted city editor Lesesne showed us Napoleonic "live" news items brought to Charleston early in 1800 by sailboat from Europe.

In the Charleston Evening Post of April 3, 1916, we saw an item headed, "This Date in History." One of the events recounted under that title was this: "1850—Reginald de Koven, composer, born. His 'Robin Hood' was his first success."

On page 10 of the same issue of the Post (April 3, 1916) we discovered two advertisements worth reprinting here:

GIRLS WANTED—One good looker, one good singer. Good salary. Reliable show. Arthur Marx, Victoria Theatre stage entrance.

SIDE SHOW MEN, ATTENTION!—Freak Calf for sale. No eyes, no tail; sits down like a child. 3 months old. Money-maker for Fairs. Write P. C. Moorer, Holly Hill, S. C.

Ashley Hall is a home and day school for girls which pays particular attention to its music department. We met Emma Estelle McBee, the principal, and Edna Marie Baker, head of the violin section. The school brings outside artists to Charleston and offers them at a nominal price of admission to the students of the institution as well as to the townspeople generally.

Miss McMeekin, supervisor of music in the public schools, has been a MUSICAL COURIER reader for fifteen years. She does excellent work in Charleston and is thought of very highly.

Posters all over Charleston announced for May 2 a "Julia Claussen Day."

"Charleston is not a good concert city," we were told; "no artist of the first class has appeared here this season. Claussen will be the first one of the winter."

Some one else explained that Charleston is the only American city in which one can stand upon the street and see the Atlantic Ocean. We did not remember until later that San Francisco and Atlantic City enjoy the same advantage.

Persons buy "honorary tickets" to Charleston concerts, we were informed. Inquiry revealed the fact that "honorary tickets" are the kind which persons buy because they wish to be considered musically cultured, but they do not use the pasteboards and give them away or else leave their seats empty.

John Koster is a Charleston violinist who has a large class.

The first rain we had seen for nine weeks fell in Charleston on the day of our arrival.

Some of the former international glory of Charleston still remains from the days when it threatened to rival New York as a port. On one block, side by side, we saw shop signs bearing pro-

priest names Irish, English, Jewish, German, French and Chinese.

Brignoli, the old time famous singer, married a Charleston girl.

Ella Hyams is the choral director of the Musical Art Club.

The only French Huguenot Church in America today which adheres to the exact ancient form of Huguenot worship is in Charleston. It was erected in 1680. We loved its tombstones.

Nearly everything in Charleston is old. "My great grandfather" is a favorite phrase there in conversation. The cemeteries are a delight to the antiquarian. One step from the busy main street we noticed a little graveyard with one or two stones planted almost in the pathway of the passersby on the thoroughfare. We stooped to look at the grave-stones, rubbed the dirt from the inscriptions and found them to date from 1740 and 1741.

There was not much to do in Charleston on the night of April 3, 1916, in the way of having one's soul elevated by public performances of dramatic or musical art. The current attractions were three "movie shows" and one tent circus.

Slim, white, beautiful St. Michael's Church, with its eventful history dating back to 1752 (when it was built), treasuring memories of the visit of George Washington in 1789, with the pew he occupied still on view, and bearing scars of the Civil War bombardments in 1863 and 1865, and of the great earthquake in 1886; historic Fort Sumter, which fired the gun that was heard around the world; older Fort Moultrie, recalling Sergeant Jasper of the Revolution, and marking the grave of the captured Seminole chief, Osceola, hero of our boyhood literature; the old slave market and planters' hotel; the famous Battery with its venerable homes and its sea view; the Magnolia Gardens on the Ashley River, one of the sights of the world; those were only a few things to be seen in Charleston outside of persons interested in music.

Flying Visits

Albert Mildenberg, dean of music at Meredith College, in Raleigh, N. C., was visited during the few hours spent in that city. Mildenberg, a Joseffy pupil and a writer of songs, operas, operettas, piano pieces and choral works, is the important musical figure in Raleigh and gives impetus and tone to artistic doings there. His activity at Meredith College is of the most beneficial sort and music has taken on an entirely new significance in the institution since the adoption of the Mildenberg ideas and methods. He is wrapped up in his labors, which occupy nearly all his time. We say "nearly" because he has not been idle in a creative way and some news of his compositions in the larger forms may be expected in these columns very soon. Among other musico-literary activity indulged in by Mr. Mildenberg was his trip to the Blue Ridge mountains last summer, where he collected tunes and folk lore of that region. He said: "You probably are not aware that the southern mountain ranges harbor strange peoples who might almost be called 'tribes' of Americans. They never descend into the cities and they speak a dialect difficult to understand. They are queer, half wild creatures, shy, quick tempered, dangerous. Their voices have a peculiar metallic and nasal quality—much more so than we find even in New England." Mr. Mildenberg discovered enough material on his trip to fill a book, and we urged him to write it in the form of separate articles and publish them in the MUSICAL COURIER. He probably will do so.

Alice D. Grimes is the energetic and resourceful manager of the Raleigh Music Festival, to take place May 4 and 5. The Metropolitan Opera House Orchestra (under Hageman) and Hèmpel, Amato, Perini, Damacco and Henri Scott are to take part.

Rahley, Rolly, Roley, Rulley, Rowley and Rawley are the pronunciations we heard of the name Raleigh.

Charlotte Ruegger, sister of the cellist, Elsa Ruegger, is teaching violin in Raleigh, at Meredith College.

In the Raleigh State administration building a rare sight greeted us. It was a bas relief and memorial tablet erected to the memory of a modern American short story writer and read as follows: "William Sidney Porter, 1862-1910. He no longer saw a rabble, but his brothers seeking the ideal." Porter wrote under the name of "O. Henry." He was born in Raleigh.

In and near Richmond, Va., we got a fleeting look at numerous spots and edifices which gave us patriotic thrills: Powhatan's (father of Pocahontas) grave; the road where marched the Britishers when Arnold and Tarleton invaded Richmond in the last year of the Revolutionary War; Capitol Square, where Confederate soldiers were mustered into service under Lee and Jackson; the building where Thomas Jefferson lived as Governor of Virginia; the site of Libby Prison; the battlefields of Yorktown, Mechanicsville, Malvern Hill; the Houdon statue of George Washington, made from life eight years before the patriot's death; Confederate veterans in Confederate uniforms, living in the Confederate Home, over which flies the Confederate flag; a Pocahontas portrait painted from life; the homes of Jefferson Davis and Robert E. Lee; a copy of the Williamsburg Gazette, dated July 26, 1776, containing the first Virginia newspaper publication of the entire Declaration of Independence; the original parole signed by Lord Cornwallis after his capture; the last dispatch written by Gen. Stonewall Jackson to General Lee—"Near three p. m.—May 2, 1863. Gen. The enemy has made a stand at Chancellors—which is about 2 miles from Chancellorsville. I hope as soon as practicable to attack. I trust an ever kind Providence will bless us with great success. Respt., T. J. JACKSON"; the graves of Presidents Tyler and Monroe, as well as of Jefferson Davis and Fitzhugh Lee; at the State Museum, the original model of the Cyrus McCormick reaper, built at a dirty little shack in Rockbridge County, Va., in 1831; and a Poe letter, dated at Philadelphia, March 24, 1843, in which the writer tells his friend, P. D. Bernard, of the Southern Literary Messenger, that he is about to start a paper called the Stylus, and begs him for the mailing list of subscribers. Poe adds a postscript: "Mrs. Clemm and Virginia desire to be remembered to all our old acquaintances."

The interned German warships at Newport News, the Hotel Chamberlin at Old Point Comfort (where it is an unforgettable experience to gaze upon the terrapin stew when it is made right, and that is nearly always), thriving and bustling Norfolk, Chesapeake Bay, the Potomac River, Washington and Philadelphia were other places investigated in a tourist sense as a restful windup to our ten weeks' trip, which covered 15,000 miles.

Variationettes

The word "yonder," long absent from our own vocabulary and from that of our neighbors in New York, made its reappearance in various sections of the South and was discovered to be very useful in many ways.

We smoked out a musician in Fayetteville, N. C., where time table exigencies made us pass a night. The tonal one was mentioned to us in a shop, where one of the clerks, being asked whether the town possessed any good musicians, said: "Well, I guess I'm about the best. I can sing baritone and play the mouth harmonica and snare drum." We asked the young man whether he could play simultaneously on both instruments and sing at the same time that noted baritone classic entitled "Don't Bite the Hand That's Feeding You." Our musician thought a moment and said: "I ain't never tried it, but I guess I'll have to practise it. If any one can do it, I can." We encouraged him to try, and Rene Devries suggested that when the performance was perfect the

virtuoso write to the Metropolitan Opera House for an engagement. No one smiled during the conference.

It is an unusually long time between Richard Strauss compositions.

Members of opera companies who have not yet resigned contracts for next year understand fully the significance of watchful waiting.

No new orchestra has been started in San Francisco this week, which is an unusual state of affairs there in view of recent events and rumors in the Golden Gate City.

"Music is the essence of order," said Plato, "and leads to all that is good, just and beautiful." Appropriate comment is so obvious that we shall let the reader make it for himself.

Music Explained at Last

Music is thought expressed by a schematic arrangement of sounds.—Vernon Spencer in the Music Student, April, 1916.

Music is that art which expresses in an orderly manner the emotions of human beings collectively or individually, whether such emotions be combined with thought or not.—Herbert Antcliffe in the Musical Quarterly, April, 1916.

Much simpler is James F. Rogers' explanation in an article in the Opera Magazine for April, 1916. Mr. Rogers says: "What is music? Music is tum, tum; tum, tum, tum."

Mortimer Visanska, of Columbia, S. C., who is no musician, drives his own car. "Why did you not take up music?" we queried. "Well," he replied, "for one thing it is a very difficult instrument."

Robinson & Sons are undertakers in Charleston, S. C. Their advertisement reads: "In case of death, come and see us."

In several places on our recent trip we crossed old and new trails of George Washington II and his propaganda. Whenever possible we gave it healthful discussion and antiseptic treatment.

LEONARD LIEBLING.

PADEREWSKI'S APPEAL

Paderewski is out with another newspaper appeal in which he asks Americans to help Poland, which, he says, is starving. He asserts also this:

Unfortunately, through a strange coincidence, whenever American generosity for Poland has seemed to be aroused, there comes word from some occult source to the effect that Poland needs no help. It has not failed now. In today's newspapers there is a wireless message to the effect that Poland lacks nothing, that perfect contentment and absolute happiness reign over the land. We wish it were true, but it is not. The correspondents attached to the headquarters of the belligerent armies, enjoying easily acquired abundance, can see but little, if any, of the people's real distress.

We have not the least desire to influence any one to refuse aid to a nation in distress, but the thought will not down that if the correspondents in Poland cannot see evidences of starvation, how is it possible for Paderewski, 5,000 miles away and enjoying easily acquired abundance at the sumptuous Hotel Gotham, to glimpse so clearly what is going on in his native country? He must be a man of phenomenal vision.

Several out of town persons who have written complaining letters to the MUSICAL COURIER in the belief that the concertmaster and solo cellist of the New York Philharmonic Society were not to accompany the organization on its spring travels will be glad to know that their fears were groundless. Both artists are on tour with the Philharmonic at the present time.

The dread secret is out. At a New York recital last Sunday evening the young lady pianist calmly and fearlessly looked the audience in the eye and told it that there is no longer necessity of hiding the fact that composer Dvorsky and artist Josef Hofmann are one and the same individual.

WORSE THAN AN EARTHQUAKE

An amusing musical battle is on in Santa Barbara, Cal., where the manager of the theatre refuses to permit L. E. Behymer (the Los Angeles impresario) to use the theatre for the concerts which he is to give there with the Kneisel Quartet and the New York Symphony Orchestra. The price of the rental is \$150 and the theatre seats 1,200 people. The reason for the refusal is based on a rule of the local musical union which demands that the regular theatre orchestra—a magnificent organization of five pieces—must play with the Kneisel Quartet and the New York Symphony Orchestra. The specific law of the union declares that, as the seating capacity of the house is 1,200 or over, all attractions playing there must use the five union musicians or else they, as well as all the stage hands and other employees of the place, must "walk out" and boycott the house.

Manager Behymer questioned the ability of the five musicians to play with either one of his organizations with only one rehearsal and the five became quite indignant. However, the bricklayers' union possesses a member who is the president of the affiliated unions of Santa Barbara, and he turned out to be unexpectedly resourceful. He suggested that the symphonic five play an overture before the concerts of the other organizations, then interpolate a number in the middle of the program and wind up with what is known in vaudeville and moving picture houses as the "chaser," the five to receive for their performance the usual compensation of \$4.50 per man.

However, Mr. Behymer was afraid that his patrons might be given too much music, and he thereupon suggested that the willing quintet should do a tumbling or acrobatic act or sing something. He was answered that he must use the theatre players or else be subject to a \$500 fine and never play one of his attractions in the house again.

The final Behymer move was to demand that the men play with both his organizations with one rehearsal, and he added the pleasant information that if they marred the performance he would sue the allied local unions for damages.

That is the way the matter stands at the present time, and latest reports from the MUSICAL COURIER news sources in Santa Barbara indicate that the five local musicians and their affiliated brothers in labor are having a fearful time trying to figure out what to do.

FOSTER & DAVID ANNOUNCEMENT

Foster & David offer herewith a partial list of the artists who are to be under their management for next season.

Olive Fremstad, with Foster & David during 1914-1915, will head the list again this coming year. Her season, beginning in the East the middle of October, will include the Pacific Coast and conclude in May.

Edith Mason's concert and recital tours are to be under this direction. The Metropolitan Opera Company soprano will be available before and after the regular opera season.

This is Mary Jordan's fifth season under this management, and the popular contralto will be with this firm again next year.

Henri Scott, basso of the Metropolitan Opera Company, who is to be heard with some of the best known oratorio societies and in recital, is likewise on the Foster & David list.

Florence Otis, coloratura soprano, has just renewed her contract for another three years.

Others on the list are John Barnes Wells, tenor; Mary Ball, soprano; Frederick Martin, basso; Annie Louise David, harpist; Maurine Willbanks, mezzo-soprano; Alexander Bloch, violinist; Elizabeth Tudor, soprano; Florence Hardeman, violinist;

Florence Larrabee, pianist; Judson House, tenor; Victor Wittgenstein, pianist.

Negotiations are under way with other well known artists, and an announcement of future plans will be made later.

THE PARK COMMISSIONER EXPLAINS

The MUSICAL COURIER is very glad indeed to print the attached letter from Cabot Ward, commissioner of parks of the City of New York:

CITY OF NEW YORK
DEPARTMENT OF PARKS
BOROUGH OF MANHATTAN & RICHMOND
Municipal Building 10th Floor

CABOT WARD
COMMISSIONER

March 20, 1916.

To the Musical Courier:

My attention has just been called to an editorial in your issue of January 20 on the subject of park music. The whole tenor of this article would make it appear as though conditions in park music were precisely the same as they were a number of years ago.

I am greatly surprised that you did not inform yourself of the great improvements that have taken place in recent years and of the municipal music conditions that have existed under this administration.

For instance, you state that the concerts in the parks are given by emergency organizations hastily thrown together. The fact is that last year the Borough of Manhattan was divided into three municipal band districts which were covered by three bands playing together all through the season, each band playing seven concerts per week in the different parks of their circuit. In this way a permanent organization of musicians was secured and played continuously together for an eight week period.

It is stated in your article that the basis of the department's selection was political affiliation and personal "pull," whereas in fact the leaders of the municipal bands were selected for me by a special committee of men distinguished in the music life of this city, in which are included Messrs. Frank Damrosch, Reginald DeKoven, Victor Herbert. This committee considered all the applications, including those of the bandmasters who had conducted the concerts in the smaller parks during the year 1914 and whose work has been closely observed. The band masters were selected by me on the recommendations of this committee regardless of political affiliations or favoritism.

The bandmasters were especially instructed to select their musicians from the best qualified men and to disregard all elements of personal association or political recognition. The members of each band were informed at the opening of the season that their positions during the eight weeks of regular work depended on their being satisfactory to the leader.

As to the programs, that matter was given due consideration, and care was taken to give the higher class of music while at the same time not entirely eliminating the popular numbers.

This department has received many evidences of the public approval given the First Regiment Artillery Band that played in Central Park under the leadership of W. S. Mygrant, and the excellent relations of enthusiastic co-operation established last summer between the band leaders and the communities using the small parks.

Without going into further details regarding the matters brought up in your editorial, I wish to say that without doubt any inquiry into the conditions existing in park music during the last two years will reveal the fact that the handling of the small park and pier music has been systematized and the evils have been eliminated which resulted from the political apportionment of music on the basis of two or three concerts to each one of a large number of band leaders.

Yours truly,

CABOT WARD,
Commissioner of Parks.

THE GERMAN OPERA HARVEST

Grand opera, both old and new, goes on in Germany, rain or shine, peace or war. The crop of new works is plentiful and important.

Weingartner's "Dame Kobold" had a successful première at Darmstadt on February 23. Details will be given in an early MUSICAL COURIER letter from Berlin.

From the same source our readers may expect also a full report of the première in Dresden of d'Albert's new work, "Die Toten Augen."

Hugo Kaun has finished a three act opera called

"Sappho," based on Grillparzer's tragedy of the same name.

The Hannover Opera, reports Arthur M. Abell, is preparing the première of Siegfried Wagner's opera, "Sternengebot."

At the Berlin Royal Opera a "Strauss Week" took place recently. The first Strauss program had "Salome," followed by "Tod und Verklärung." Other bills offered performances of "Don Juan," "Elektra" and "Rosenkavalier," the cycle ending with "Ariadne von Naxos." All these were conducted by Strauss.

The Royal Opera at Stuttgart also had a Richard Strauss Week not long ago, at which the composer did the conducting.

CINCINNATI'S GREAT FESTIVAL

Cincinnati will hold its twenty-second biennial May festival in Music Hall from May 2 to 6. As usual there will be six concerts, four in the evening and two matinees, the former being scheduled for Tuesday, Wednesday, Friday and Saturday, the latter for Thursday and Saturday. In addition to the festival chorus and the solo chorus, Dr. Ernst Kunwald, the director, will have the assistance of the Cincinnati Symphony Orchestra and a chorus of eight hundred children from the public schools, as well as splendid soloists, in making this year's music festival one of the finest ever given at Cincinnati.

On Tuesday evening, Mendelssohn's "St. Paul" will be the work performed, with Clarence Whitehill, Lambert Murphy, Morgan Kingston, Arthur Middleton, Sophie Braslau and Florence Hinkle as soloists. The children's chorus and a solo chorus of professional singers will be heard.

Wednesday evening's program will be devoted entirely to Beethoven, including the "Missa Solemnis" and the ninth symphony. No other city in the country ever undertook to do these two works on one program. The soloists in the mass will be Florence Hinkle, Mme. Schumann-Heink, Lambert Murphy and Arthur Middleton. In the symphony, the quartet will be Florence Hinkle, Sophie Braslau, Morgan Kingston and Clarence Whitehill.

Olive Fremstad will be soloist at the Thursday matinee concert, singing an aria from Weber's "Oberon" and an aria from Delibes' "Les Filles de Cadix." The orchestral numbers include the overture to Weber's "Euryanthe," the prelude to Debussy's "L'après midi d'un Faune," Chabrier's Spanish rhapsody and Tchaikowsky's "Manfred" symphony.

Friday evening, Pierné's "The Children's Crusade" will be the feature of the program, with a chorus of eight hundred children from the public schools, the soloists being Florence Hinkle, Edith Chapman-Gould, Morgan Kingston, Arthur Middleton and Clarence Whitehill.

Mme. Schumann-Heink will sing the scene and aria from Wagner's "Rienzi" and a group of Beethoven's songs (which have been orchestrated by Dr. Kunwald) at the Saturday matinee. The orchestra will play Goldmark's "Springtime" overture, "Aladdin," a Chinese suite by Stillman-Kelley, Mozart's "Impresario" overture and Carpenter's "Adventures in a Perambulator."

Saturday evening's program will be devoted to Brahms and Wagner. The former's "Requiem" will be sung and scenes from "Tristan und Isolde" and "Götterdämmerung" presented. Miss Hinkle and Mr. Whitehill will be the soloists in the Brahms work and Mme. Fremstad in the Wagner numbers.

For two seasons the May festival chorus has been preparing these works, and as it is known as one of the finest choral bodies to be found, the performances promise to be monumental. The Cincinnati plan of rehearsal provides a mass rehearsal of all the chorus on Monday nights, a part rehearsal for the women's voices on Wednesday nights, and a part rehearsal for the men's voices on Thursday

nights. Although Alfred Hartzell is the chorus master, Dr. Kunwald has personally directed the weekly mass rehearsals.

Since the foundation of the Cincinnati May festival in 1873 by the late Theodore Thomas, with the exception of 1878, when Music Hall was dedicated, these musical events have occurred regularly every two years, the performances always maintaining a

remarkably high artistic standard. It also enjoys the reputation of being one of the few festivals in the country which not only is able to pay all its expenses, but after doing so is able also to show considerable profit.

It is understood that if no unforeseen difficulties prevent, Strauss' "Alpine" symphony also will have a hearing at the festival.

THE BYSTANDER

Frames—Hippodromic Lessons—Painless Poetry—Narrowing Visions

I notice that Verdi's "Requiem" is to be done at the Polo Grounds one Sunday in June—conductor, soloists, chorus and orchestra all on a very large scale—as becomes the size of New York City—and I am reminded of the first open air performance of this same work that I ever heard. That was on a much smaller scale, but one appropriate to its surroundings. William Rogers Chapman was the conductor, there were some local soloists—from Portland, Me., if I remember right, though I have forgotten their names—an orchestra of perhaps forty and a chorus that surely did not number more than two hundred.

Incidentally the performance was an excellent one, as performances have the habit of being under Mr. Chapman's direction. But it was neither the performance nor the work itself that impressed me so much at the time as did the setting, which still lingers in memory. It was a beautiful August night. The scene was in the great camp ground at Old Orchard, where the platform and seats are in a sharply sloping ravine in the midst of a grove of venerable and beautiful pine trees. Among the trees the white dresses of the women of the chorus loomed up against the background of dim aisles of trees, while the tree shadows, the murmur of the pines, the cottages, and groups of people dimly seen on the verandas of the little houses which dot the grove around the amphitheatre, almost without the circle of light, were all added elements making a most picturesque and beautiful setting for Verdi's beautiful "Requiem."

One thing that musicians in general are too apt to forget is this fact that the frame is as important as the picture. The average critic was inclined to scoff when Mr. Paderewski first began to have the lights turned down at his recitals. But anybody with half an artistic eye should stop to think for a moment of the picture which Mr. Paderewski makes in the dim half light as soon as he seats himself at the piano, dressed in a somber, black suit, with his tawny hair and invariable low collar and white tie. Before he has played a note he has made a distinct impression on the mind and imprinted a picture on its eye which most distinctly prejudices in his favor people of even moderate artistic nature.

Ethel Leginska is another artist who appreciates this. Clad completely in unrelieved black and with her long black hair, she impresses one as being an integral part of the big black instrument on which she plays, especially as she has the habit of turning the point of the piano a bit toward the rear of the platform so that she sits almost directly back to more than half of her audience. Her face is not seen until she turns to bow in response to applause. It is a very cleverly thought out effect, a perfectly legitimate artistic trick, and adds vastly to the enjoyment of her work, for the attention is never distracted for an instant from her artistic personality as shown by her playing. What I may call her "human personality" has nothing to do with her art, at least as far as the eye of the hearer is concerned.

One of the prettiest pictures (or perhaps the prettiest picture) I have seen this winter was the Edith Rubel Trio at Aeolian Hall—the three young ladies, all tastefully dressed in similarly made gowns of a quiet, restful color, playing by the light of a well shaded piano lamp on its high stand and with all other lights in the hall extinguished. If more singers and instrumentalists would begin to realize the fact that, when they are on the platform, it is the art which they produce and not the producer in which the audience is interested, there would be more great artists. It is Caruso's voice and singing that has made Caruso great and not Caruso—a rather stout, agreeable looking Italian gentleman of no special distinction in appearance—who has made his voice great.

I confess (I think I have done so before) to something more than a sneaking fondness for Sunday night affairs at the Hippodrome. To the musician or music lover who goes there with an open mind, the program rarely fails to provide something of educational interest. There is much to be learned.

Last Sunday evening, for instance, I learned of the existence of a young woman with an excellent tenor voice. Of course the "female baritone" is no novelty in vaudeville and elsewhere, but a female tenor with a genuine tenor quality in her voice is something quite exceptional. I assure you this young lady had a tenor voice of better quality than half the tenors who are now appearing in public. She joined with herself, so to say, in singing the quartet from Rigoletto—at least a respectable part of it—which would have been very nice if she had only left out Gilda's music. As a soprano she is a fine tenor and as a tenor she is the same thing.

Really the quality of the notes that would be the high F sharp, G and A for a tenor are remarkable in her voice, though how she can sing them with her mouth open absolutely to its fullest extent, so much so that one fears that the teeth are going to fall out, is another question to interest the serious student of vocalism.

Another thing that I learned was that the average operetta composer is very much to the bad when it comes to conducting. They had a dozen of them there, ranging all the way from Gustav Kerker, who wrote the perennial tunes for the "Belle of New York," down to the young gentlemen responsible for some of the successes in New York this season. Unfortunately for American patriotism, the only one who showed himself at all familiar with the gentle art of using the baton was the lone Englishman of the list, Leslie Stuart, who led the famous old sextet out of his "Floradora" in quite a professional manner.

The best fun of the evening was when Sousa conducted his "Bride Elect" march and the whole dozen composers, each armed with a baton, lined up behind him and helped conduct, each one doing his best to give a perfect imitation of the gymnastics which were performed by J. P. S. If it is fun to watch one Sousa, you can imagine what joy it was to watch a baker's dozen all working at the same time, especially as Mr. Sousa threw in a few extra quirks and caught several of the gentlemen off their guard, and off their balance as well, producing some truly astonishing evolutions.

Wallace Cox, the young Brooklyn baritone, has done the "Bystander" the favor of sending him a verselet. Here it is:

The guy I like
Is Eddy Joyce;
He never brags
About his voice.

Just to show how easy it is, the "Bystander" adds one or two verselets to that which came out of Brooklyn:

A word of praise
For Wallace Cox,
Who fellow artists
Never knocks.

I like to hear
Young Miss Leginska,
Whose fingers dance
A la Nijinska (!)

I quite enjoy
Albert Spalding,
Fiddling tunes
Both cool and scalding.

Honest, it isn't hard.

Of course Mr. Morgan has a perfect right to dispose as he sees fit of the art collections made by his late father and loaned to the Metropolitan Museum of Art, where all of us hoped to see them remain permanently. It seems a pity to see all these wonderful objects, collected by the late J. Pierpont Morgan and placed where those who wished to see them could do so, go back into private ownership, probably to be divided and scattered about. It can hardly be that the present Mr. Morgan really needs the money, for, according to what seem to be reliable reports, there is

little danger of his becoming a charge on the community in his old age.

I am reminded of something a former Busoni pupil, an American girl, told me a short time ago. "I went to Mr. Busoni in Berlin and he said to me: 'You play the piano well. Your technic is good. The only trouble is that your playing is too ladylike, too refined; but I think we can correct that. Now, don't worry too much about the piano. Practice enough to keep your technic in shape and I will give you some big works which themselves will teach you the grand style. But the principal thing is for you to get out and see things as you never did in America. Go to the art museums, go to the theatres, go to every kind of concert there is. What you need principally is not piano practice, but a broadened view of things that will teach you to be broader in every way.'"

The disposal to private ownership of such collections as those Mr. Morgan is now selling is a direct loss to the community, for they are an inspiration not only to painters and sculptors, but to every one whose work is connected with any of the arts. Some of those "broadening" opportunities, so valuable to every young student, are removed. We haven't any too many as it is.

* * * * *

Said a World headline last week, reporting a recital, "Soprano has high art." One rather suspects the editor of having tried to commit a joke. BYRON HAGEL.

Mr. and Mrs. Henry Holden Huss Present Impressive Program at Brooklyn Recital

On Saturday evening, April 15, Henry Holden Huss, the gifted composer and pianist, and his equally talented wife, Hildegard Hoffmann Huss, charmed an appreciative audience with a delightful program at the residence of Mr. and Mrs. Charles F. Pray, in Brooklyn, N. Y. Compositions by Schumann, Chopin, Wagner, Liszt, Puccini, Beach, Gerstenberger and Huss were presented in a most artistic manner. They were assisted by Paul Hyde Bonner, tenor. Of Mr. Huss' compositions, "After Sorrow's Night," as usual, gained special success. This is one of the best things Mr. Huss has done, which is saying a good deal, and Oscar Seagle, the celebrated baritone, has signified his intention of placing on his programs for next year. Mr. Gerstenberger was Mr. Bonner's accompanist.

Of Mr. and Mrs. Huss, their talents and artistic future together, Rafael Joseffy, the great piano master, said ten years ago: "With their gifts they should take the same position in America as that of the Henschels in Europe." His prophecy proves to have been well spoken, and while this artist couple have not concertized extensively, their beautifully finished art has delighted the music lovers in various sections of the United States.

Sousa on Parade

Last week the great Hippodrome parade took place in New York, and the Morning Telegraph (April 13, 1916) said, in part, of the event:

"Everybody on the staff, from Sousa to Mike, the Hippodrome dog mascot, started on schedule time. Sousa, marching at the head of his band, was wildly cheered by patriotic thousands. The cordial populace regarded the Hippodrome as a sort of national institution, a symbol of Americanism, and Sousa was its prophet.

"I didn't acknowledge the ovation that greeted me all along the line," Sousa said afterward, "because I didn't think it was proper for a band leader with my record of marine service to go along bowing to right and left like a prima donna, so I kept my eyes straight ahead and marched on with soldierly dignity. My marching legs are as good as they ever were, but I had to shorten the step from the regulation 30 inches to 20 inches because the legs of the little chorus girls are not long enough to reach so far."

Second Concert of Arbuckle Institute Choral Club to Be Given on May 3

On Wednesday evening, May 3, the Arbuckle Institute Choral Club of Brooklyn, of which Bruno Huhn is the conductor, will give its second and final concert of the season. The program will be of varied interest, including part songs from the Old Irish and Scottish, and compositions by Schubert, Mendelssohn and others. Gertrude Hale, soprano, and Harold Berkely, violinist, will be the soloists.

S. Wesley Sears Plays in Washington

On Saturday afternoon, April 15, S. Wesley Sears, the well known organist of Philadelphia, gave a recital at St. John's Church, Washington, D. C. A report of this event will appear in next week's issue of the MUSICAL COURIER.

ORATORIO TAKES ON RENEWED LIFE IN METROPOLIS UNDER KOEMMENICH INSPIRATION

New York Oratorio Society Rejuvenated in Performance of Haydn's "Creation"—
Its Technical Work Flawless—Hinkle, Green and Reimers
Constitute Brilliant Solo Trinity

It must have brought joy to the various hearts of Louis Koemmenich and his faithful choristers to gaze upon the great audience which completely filled Carnegie Hall last Saturday evening, April 15, to hear Haydn's "Creation" recreated and Brahms' "Song of Fate" related.

Time was when the Oratorio Society sang to a hall half filled with shadow faces and memories of faded glories, and when the scattered human beings in the roomy hall glanced at each other over the intervening empty chairs and sighed to contemplate that oratorio did not pay in New York. But Louis Koemmenich tried the biblical experiment of breathing the breath of life into the nostrils of the erstwhile moribund society, and oratorio became a living creature. Now the audience sits shoulder to shoulder

works are sung by amateurs, whereas operas have trained professional choristers. Louis Koemmenich, however, has managed to get enough rehearsals for his singers and has given them the confidence and certainty of a Metropolitan Opera House choir. Consequently Haydn's masterpiece was as much alive on this occasion as a performance of Mozart's "Don Juan" at the Opera would have been. What would any of those operas sound like if they were given in the usual amateur style of oratorio societies in general? Of course the solo singers and the orchestral players are professional musicians, but the real strength of choral works is in the choruses.

Brahms' "Song of Fate" is purely a choral work. But the "Creation" has an unusual amount of music for the

himself did not disdain to crack a few orchestral jokes when he came to these lines, and the singer was only doing his duty in carrying out the composer's intentions. He speedily won the favor of his hearers and his applause was loud and long.

Paul Reimers sang the tenor part of Uriel with intelligence and an excellent diction which made every syllable as clear as a spoken phrase. The ensemble work of the three singers was good. More than a word of praise is due to the orchestra of the People's Symphony Society, which gave a very satisfactory account of the picturesque score. The players readily responded to the conductor's indications, although they were of course unfamiliar with Louis Koemmenich's beat. It must be said, however, that no orchestral players of any experience could possibly mistake the clear and decided beat of this conductor. Alexander Rihm played the accompaniments to certain recitatives on the piano when the score called for that instrument. Modern composers might well avail themselves of this effect. The piano sounds well at times, affords relief

LOUIS KOEMMENICH,
Conductor, Oratorio Society of New York.

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PAUL REIMERS,
Tenor.



Copyright by Aimé Dupont, New York.
FLORENCE HINKLE,
Soprano.



MARION GREEN,
Basso-cantante.

CONDUCTOR AND SOLOISTS OF ORATORIO SOCIETY OF NEW YORK IN HAYDN'S "CREATION."

der throughout the hall and the disproportion between the sitters and the seats has been adjusted. No man today can feel himself entitled to space for his program and his outer garments on either side of his own lone throne. Strange to say, the more crowded a concert room is, and the less physical comfort each separate unit of the audience has, the more enthusiasm and applause there are for the performers and the work.

Last Saturday night was no exception to this peculiar rule. There was probably enough applause lavished on the performance to furnish forth an entire season of oratorio in the days of the old régime. And it was all deserved. Every chorus was well sung, from the sustained, slow, deeply expressive passages in the "Song of Fate" to the bright and brilliant outbursts and joyous fugues in the "Creation." There were no false entries, no ragged edges, no lack of unanimity of expression to be detected. The attack was certain, the rhythm decided, and the tone quality excellent. New York may justly now be proud of its Oratorio Society. Choral works should interest the public no whit less than operas do. But the trouble is that choral

soloists. Most of it is for the soprano and the bass, though there are several important recitatives and airs for the tenor. Florence Hinkle was the soprano on this occasion, and gave a notable interpretation of the music allotted to Gabriel and Eve. Her pure soprano voice has the brilliancy and expressiveness so necessary for this genuine soprano music. A famous singer of a generation ago, Mme. Albani, told the writer of this review that the air "With Verdure Clad" was the best written music she knew of for the soprano voice. Florence Hinkle sang it beautifully and with perfect ease, as she sang all the other music, in fact. It is unnecessary to name each number, though mention should be made of the variety of expression this intelligent artist put into the air beginning "On Mighty Pens." The audience decidedly approved.

Marion Green was the bass. He sang the music of Raphael and Adam with commanding voice and a style worthy of the best traditions of oratorio. "Rolling in Foaming Billows" was especially good, and the singer suggested a little humor in his delivery of the realistic lines referring to the tawny lion and the sinuous worm. Haydn

from a continual orchestral tone, and saves a certain amount of rehearsal.

Taken on the whole, as well as in detail, this recent revival of the "Creation" was an artistic triumph for the Oratorio Society and a source of real musical delight to the public.

Haydn's "Creation," an oratorio inspired, so it is said, by a Handel festival in London, is the production of an old man—old in years and experience, but eternally young in spirit and buoyancy. The hand that signed the full score of this masterpiece in 1798 was sixty-six years old, and it had already penned enough works to stock a musical library. There have been many oratorios inspired by Handel and written by musicians of experience which have perished during the past hundred years. But Haydn's master work is well started on its second century and is still going strong. It has been the source from which unnumbered composers have drunk inspiration—a beacon light which has set burning many a lesser torch. Beethoven frankly declared his "Mount of Olives" the outcome of a "Creation" performance. There are certain un-

mistakable suggestions of certain themes in the minuet of the eighth symphony to be found in the air "On Mighty Pens," and the descending chromatic passages, oft repeated, inevitably recall the accompaniment to the second part of the great love song in Saint-Saëns' greatest opera. A Scotch critic recently claimed the discovery of the germs of Tristan's love music in the prelude to this oratorio. There are certainly harmonic changes in "The Creation" that sound today like Chopin.

The orchestration of this work is masterly throughout. That Haydn was as much the father of modern tone painting as of the sonata and symphony is evident to any one who will study and hear the score of the "Creation." What could be simpler and better than the double bass figure representing the whale, the trombone roar for the lion, the flute and bassoon two octaves apart to suggest the loving herd, the languishing chromatics on the strings portraying the crawling worm, the low B flat and C fortissimo on the bassoons to describe the tread of heavy beasts, the two horns in fifths and sixths to give an earthly echo of celestial harmony, the royal trumpet tones declaring the fullest glory of the heavens. Others may now imitate these fine effects; Haydn found them.

Constance Purdy Sings Russian

Songs at New York Recital

An interesting recital of Russian songs was given by Alexis Rienzi, baritone, in honor of the completion of thirty years' work as an artist in the studios of Mrs. William Schupp in West Seventy-second street, New York, on Sunday evening, April 16. Mr. Rienzi sang his own "Once More Alone" and works by Glinka, Kalinnikoff, Danilevsky, Arensky, Korsakoff, Moussorgsky, Borodine and Dargomijsky.

Constance Purdy, the contralto, whose splendid singing and active interest in the Russian Musical Society, under whose auspices the concert was given, and in Russian music in general, have made her a favorite with the metropolitan public, contributed materially to the success of the evening with a group of songs. These included "The Bells," of Kalinnikoff, numbers from Moussorgsky's "The Nursery," and Gliere's "I Must Have Rejoicing." These were sung in her inimitable style and pleased her audience greatly.

Other artists who assisted in making the program a notable one were Vladimir Dubinsky, cellist, and Mabel Hammond, pianist, whose accompaniments call for a special word of praise.

Horatio Connell to Head Vocal

Department at Chautauqua

Horatio Connell, baritone, recently has been appointed head of the vocal department of the Chautauqua (N. Y.) summer schools for this coming season. Mr. Connell is well known to readers of the MUSICAL COURIER as a singer of exceptional gifts, and those who have the best interests of Chautauqua in view are to be congratulated upon the acquiring of so able a singer and teacher for the head of that important department.

Regarding summer schools, Mr. Connell is reported to have said: "Summer work is of paramount importance from the educational standpoint. Music must have its pioneers; in other words, the small town must have its music teachers. And the musical educational interests must not fail to give these teachers opportunity to maintain their perspective and revitalize their work by brief courses in the summer months."

Criterion Quartet's Popularity Grows

During March the Criterion Quartet of New York, fulfilled thirty-three engagements in Maine, where it was on tour under the direction of William Rogers Chapman. This organization, which is composed of John Young, tenor; Horatio Rench, tenor; George Reardon, baritone, and Donald Chalmers, bass, scored a tremendous success at the Maine music festivals last fall, and the audiences during the tour recently closed frequently were so large that the platform had to be used to accommodate those who desired to hear. In April, this body of artists—for they are each excellent artists—toured Pennsylvania. The quartet has also been engaged for the Hartsville, S. C., festival on May 4. During the coming summer they are booked for eleven weeks at Ocean Grove, N. J.

Seidel Rovner's Works to Be

Given at His New York Benefit

Works of Seidel Rovner, Jewish hazzan-composer-conductor, will be presented at a benefit concert to be tendered him at Carnegie Hall, New York, Saturday evening, April 22.

FIRST BOSTON PERFORMANCES OF "ROSENKAVALIER" AND "TAMING OF THE SHREW"

Metropolitan Opera Company Has the Honor of Producing Strauss and Goetz Operas in the Hub—Former Work Scores Success, While Latter Is Found to Be Musically Dull—Other Bills

"Rosenkavalier," April 10

The Metropolitan Opera Company began the second week of its engagement at the Boston Opera House with a performance of Richard Strauss' opera, "Rosenkavalier." This work had not previously been presented here, and in consequence attracted one of the largest audiences of the season.

The cast was as follows:

The Princess Werdenberg.....	Frieda Hempel
Baron Ochs.....	Otto Goritz
Octavian.....	Margarete Ober
Von Faninal.....	Hermann Weil
Sophie.....	Edith Mason
Marianne.....	Rita Fornia
Valzacchi.....	Albert Reiss
Annina.....	Marie Mattfeld
Commissary of Police.....	Carl Schlegel
Major Domo.....	Pietro Audisio
Master of Ceremonies.....	Max Bloch
A Notary.....	Basil Ruysdael
An Innkeeper.....	Julius Bayer
A Singer.....	Paul Althouse

Three Orphans.....	Louise Cox
	Rosina van Dyck
	Sophie Barton
A Milliner.....	Frieda Martin
A Flunky.....	Ludwig Burgstaller
An Animal Vendor.....	Alfred Sappio
A Little Negro.....	Goldie Dohins

Conductor, Artur Bodanzky.

An episodic farce; comic, yet meriting the appellation "grand," the première here of "Rosenkavalier" was thoroughly enjoyable and enjoyed. Though the incidents recall some of the more vivid chapters of Boccaccio, there are still fine moments in both text and music. In its humor lies its redemption, and being humorous, it is also very human. Perhaps, with a less excellent cast, it might have cloyed the tastes of some; but as presented, even the more regressive of the Puritan stock must confess amusement. All in all, it was a memorable performance.

In her delineation of the character of the princess, Frieda Hempel proved herself a compelling actress and an enchanting singer. As Octavian, Mme. Ober made a gallant and captivating youth. Vocally and histrionically, Miss Mason's Sophie left nothing to be desired. In the role of the Baron, Mr. Goritz was thoroughly amusing, but never less than an artist. Minor parts were all well filled; Mr. Althouse, especially, made the most of his little air in the first act.

The orchestra responded effectively to the baton of Mr. Bodanzky, who read the score with eloquence and musically understanding.

"Tosca," April 11

Puccini's vivid melodrama provided a striking contrast to the comedy of the preceding evening. No less human in appeal, it still attracted a much smaller audience than was in evidence at "Rosenkavalier," the novelty of the latter, no doubt, accounting for the preference.

The cast was as follows:

Flora Tosca.....	Geraldine Farrar
Mario Cavaradosi.....	Luca Botta
Baron Scarpia.....	Antonio Scotti
Cesare Angelotti.....	Giulio Rossi
The Sacristan.....	Pompilio Malatesta
Spoletta.....	Angelo Bada
Sciarrone.....	Vincenzo Reschiglian
A Jailor.....	Mario Laurenti
A Shepherd.....	Sophie Braslau

Conductor, Giorgio Polacco.

Mr. Scotti was a sinister and histrionically effective Scarpia. Mr. Botta's Cavaradosi was good and he sang with commendable fervor in the duet in the third act. Miss Farrar was an excellent Flora; both vocally and temperamentally, the poignancy of the impersonation is nicely adapted to her. The chorus gave a well ordered performance, and Mr. Polacco conducted with a zealous discretion that neglected no possibilities in the score.

"Rigoletto," April 12 (Matinee)

Mr. Polacco's reading of the score of Verdi's opera was the achievement of the evening. He neglected none of the dramatic potentialities of the music, yet brought out many subtleties that more often than otherwise are lost.

The cast was as follows:

Il Duca.....	Enrico Caruso
Rigoletto.....	Giuseppe de Luca
Gilda.....	Maria Barrientos
Sparafucile.....	Adamo Didur
Maddalena.....	Flora Perini
Giovanna.....	Marie Mattfeld

Monterone.....	Giulio Rossi
Marullo.....	Bernard Régué
Borsa.....	Angelo Bada
Ceprano.....	Vincenzo Reschiglian
The Countess.....	Minnie Egner
A Page.....	Emma Bornigga

Incidental Dance by the Corps de Ballet.
Conductor, Giorgio Polacco.

Mr. de Luca's impersonation of the Jester was impressive. He displayed a rare dramatic intelligence and sang throughout as an accomplished singer. As Gilda, Mme. Barrientos was more than acceptable. Her singing was once more notable for its tonal purity, its brilliance and its finesse. In the final scene her duet with her father was most effective. While Mr. Caruso's Duke lacked fire, he still provided some inspired moments. Mr. Didur, as Sparafucile, and Mme. Perini, as Maddalena, were both excellent. Minor parts were all well taken, and the chorus work and incidental dancing were of high order. The audience was large.

"Trovatore," April 12 (Evening)

The cast was as follows:

Leonora.....	Marie Rappold
Azucena.....	Louise Homer
Inez.....	Marie Mattfeld
Manrico.....	Giovanni Martinelli
Count di Luna.....	Pasquale Amato
Ferrando.....	Leon Rothier
Ruiz.....	Pietro Audisio
A Gypsy.....	Giuseppe Cottina

Conductor, Gaetano Bavagnoli.

The enthusiasm of the audience, if not its size, attested the popularity of Verdi's tuneful and appealing opera. Nor was the enthusiasm unwarranted, for the performance was one of consistent excellence. Mr. Bavagnoli conducted ably, and the work of the chorus left nothing to be desired.

Mme. Homer was Azucena. Mme. Rappold's Leonora was also very effective. Mr. Martinelli was an impetuous Manrico and sang with graceful vigor. Mr. Amato made a creditable Count, and the minor parts were all well taken.

"The Taming of the Shrew," April 13

This was the first Boston performance of Goetz's opera. It was perhaps selected as appropriate to the Shakespearean celebration. It is a fairly good adaptation of the poet's comedy, in so far as the libretto goes. The music, to the contrary, is rather dull and decidedly uncomical. The general excellence of the cast and the heroic efforts of the orchestra and chorus in a measure redeemed a performance which otherwise could have laid small claim to distinction.

The cast was as follows:

Baptista.....	Otto Goritz
Katharina.....	Margarete Ober
Bianca.....	Marie Rappold
Hortensio.....	Robert Leonhardt
Lucentio.....	Johannes Sembach
Petruchio.....	Clarence Whitehill
Grumio.....	Basil Ruysdael
A Tailor.....	Albert Reiss
Major Domo.....	Max Bloch
House Keeper.....	Marie Mattfeld

Conductor, Artur Bodanzky.

"Carmen," April 14

Bizet's opera again was given a brilliant performance. Mabel Garrison replaced Leonora Sparkes as Frasquita, and De Luca replaced Amato in the role of Escamillo. The audience was of good size and enthusiastic.

The double bill for the Saturday matinee, April 14, was "Hänsel and Gretel" and "Pagliacci"; for the evening, "Sonnambula."

V. H. STRICKLAND.

Hochstein's Dates

David Hochstein, violinist, under the management of the Music League of America, will be assisting artist to Mrs. Philippe Couder, who gives a recital at the Cosmopolitan Club, New York, Monday afternoon, April 24.

On Wednesday evening, April 26, he will appear at Carnegie Hall, New York, with Boris Hambourg and Rudolph Ganz under the auspices of the Humanitarian Cult, and Thursday of that week as soloist with the Nylic Association, in Aeolian Hall, New York.

On May 15 Hochstein is to be soloist in the big festival course in New Jersey.

The Carl Rosa Opera Company gave a two weeks' season of grand opera in Edinburgh not long ago.

SAN CARLO GRAND OPERA COMPANY ENDS ANOTHER BRILLIANTLY SUCCESSFUL SEASON ARTISTICALLY AND FINANCIALLY

Fortune Gallo Pilots His Excellent and Well Balanced Organization Through Thirty-One Weeks of Touring—Has Come to Be Known as "the Impresario Who Never Pleases to Fail and Never Fails to Please"—What Gallo Has Done and Contemplates to Do—His Record of Unbroken Success

The American tour of the San Carlo Grand Opera Company, which came to a close April 1, stands out as one of the remarkable features of the present opera season. The San Carlo organization wound up with a series of splendid successes, its four performances at the Nixon Theater, Pittsburgh, on March 23, 24 and 25, directly following the Russian Ballet engagement at the same playhouse, being greeted with absolute capacity audiences. In this respect impresario Fortune Gallo's company duplicated its great success scored in Pittsburgh last season, when records for



FORTUNE GALLO,

Who is the impresario of the San Carlo Grand Opera Company.

opera attendance and receipts were broken by his artists in the Smoky City.

And while Mr. Gallo's company has been on tour steadily since September 8, and the itinerary has covered some thirty-one weeks, he could continue well into the summer months. Extensive preparations he has in hand for next season, requiring his immediate attention in New York, compel him to bring his tour to a close.

The San Carlo Company has visited most of the important opera loving cities of the East and Middle West, including Boston, Providence, Washington, Baltimore, Albany, Toronto, Syracuse, Rochester, Buffalo, Cleveland, Wheeling, Columbus, Louisville, Indianapolis, Detroit, St. Paul, Minneapolis, Duluth, Omaha, Wichita, Topeka, Kansas City, St. Louis (two weeks), Memphis, Nashville, Pittsburgh, Harrisburg, Reading, etc.

Everywhere the organization has been received with acclaim, winning favor with even the most critical audiences. There has been a genuine and widespread response to Signor Gallo's efforts to provide grand opera on a brilliant scale at regular, first class theater prices, such cities as Buffalo, Cleveland, Detroit, Kansas City, Pittsburgh, St. Louis and others providing audiences of such dimensions that even the fondest hopes of the impresario were surpassed. In Detroit, during the otherwise deadest week of the year, musically and theatrically (December 20-25), vast crowds of opera enthusiasts thronged one of the leading theaters nightly to hear Gallo's performances. Other cities have done likewise since the season's premiere of the company took place at the Boston Opera House last September.

Signor Gallo, ignoring the system of "stars," has builded upon the ensemble and unity of his organization as a solid

singing body. It is a company that has the hearty co-operation of every member, each of whom is an experienced vocalist as well as a finished actor or actress.

"The 'star system,' so called, that has prevailed in the past and proved to be so disastrous to opera promoters," said Fortune Gallo in a recent interview, "finds little sympathy with me. I know that it has caused nearly all opera companies to retire, sooner or later, into either temporary or permanent obscurity, and, if not, it has brought about fabulous losses to those who finance them."

Signor Gallo is known to keep exact faith with his opera public, and his patrons have come to expect something exceptional from him each year in the way of fresh, young voices. The present season of his organization has been a fruitful one in this respect, and the newspapers have teemed with praise of the highest character, not only of the leading artists, but also of the company as a whole. Editorials have been written about the splendid work the San Carlo singers have done in providing grand opera "for the opera lover as well as for the opera goer."

Wilson G. Smith, the well known composer and critic of the Cleveland Press, after witnessing a performance of the San Carlo Company in his home city, wrote: "It sounded to me very much like what is retailed at the corner of Thirty-ninth and Broadway at \$5 per."

The recent two weeks' engagement of the company at the Odeon, St. Louis, where some fourteen performances were staged, was a remarkable success, some 35,000 people having paid to hear the operas. Special performances at a still further reduced rate were provided for the public school pupils whose regular music course now embraces the study of grand opera.

In short, Signor Gallo has done much to democratize grand opera by placing it within the reach of the average music lover. The younger element is given the opportunity to become acquainted with the master works of lyric song, and at a cost that entails no serious strain upon the purse-strings. He has proved that grand opera can be produced upon a plane of high excellence at regular theater prices. Organization is, apparently, the secret of his success, and his patrons constitute his board of directors.

The San Carlo Company is fast gaining recognition as a representative grand opera organization in this country, and the plans Mr. Gallo now has in mind are of such magnitude

that, as he says, "some surprises will be given out before long."

It will be interesting to watch this young conqueror of the American musical field and those who are associated with him in his efforts to place grand opera within the reach of every one.

His chief aid is Charles R. Baker, who does most of the San Carlo booking, and also directs its publicity bureau.



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CHARLES R. BAKER,

Who books the San Carlo Grand Opera Company.

He is one of the most efficient and resourceful managerial promoters in America and no more eloquent tribute to his ability could be penned than Mr. Gallo's recent remark: "With Charles R. Baker, I have two right hands."

Jersey City Music and Musicians

The fate of the Musicians' Society, that has hung in the balance for so many months, was decided on Wednesday, March 15, at an evening of compositions by Jersey City composers. The Lincoln High School was well filled with the members and their friends. Preceding the program the election of officers for the next year was held, resulting in the following members being chosen by ballot: President, Henrietta Foster-Westcott; vice-president, Franziska Hopf; treasurer, J. Belle Boltwood; secretary, Grace C. Johnson; corresponding secretary, Kenneth Johnson, and a board of governors composed of ten active professional members. The program comprised the works of Howard Z. Long, Bessie N. Sterling, Philip S. Amon, Moritz E. Schwarz, Louis R. Dressler, Bula C. Blauvelt, J. Belle Boltwood, Mabelle M. Sniffen and James P. Dunn.

The home of J. Belle Boltwood was filled with the friends of two pupils, one of Flora R. Wittpenn, teacher of violin, the other a piano pupil of Miss Boltwood, at a recital on Saturday afternoon, March 18. The program opened with Handel's "Largo," ensemble class, the class closing the program also. Dorothy Underhill, pianist, and Master Vincent Ward, violinist, divided honors for the other numbers, each one being heartily enjoyed and applauded by the guests present.

Bula Caswell Blauvelt, the Jersey City composer, is one of this city's prominent teachers of piano and organ. Mrs. Blauvelt holds a graduate's diploma from the Guilman Organ School, graduate and post graduate diplomas from the Institute of Musical Art of New York and theory with Dr. Percy Goetchius. Her piano and organ training principally was with Gaston Marie Dethier. She is at present organist of Emory M. E. Church. Mrs. Blauvelt's compositions have a tone of authority and originality, convincing expression and temperamental value also.

Jessie Fenner-Hill gave a delightful program for the benefit of the Society for the Prevention of Cruelty to Children at the Bergen Lyceum, March 21. J. B. L.

Tenor Therrien Pleased

A MUSICAL COURIER advertiser from Houston, Tex., writes under date of April 14, 1916: "The advertisement which I have in your paper has done me a great deal of good, as through it I received many offers. In the near future I will have a larger advertisement in your paper because I have found out that it pays, even down here in Texas." The name of the writer of the letter is Henri L. Therrien.

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Distinguished Contralto Arouses Great Enthusiasm at Recital—Georg Schumann's "Ruth"
Sung by Apollo Club—Marshall Field Choral Society Performs
Elgar's "King Olaf"

A rare treat was the song recital Mme. Schumann-Heink gave last Sunday afternoon before an audience that filled every seat in Orchestral Hall and necessitated the placing of a number of chairs on the stage. Mme. Schumann-Heink sang as only Schumann-Heink sings, and her every number was received with profound enthusiasm—enthusiasm so unbounded that at times it reached the point where pandemonium reigned supreme. Of her program, only the latter half of the second group and the entire last group was heard, including Wolf's "Heimweh," Brahms' "Wiegenlied," Strauss' "Allerseelen," Weingartner's "Liebesfeier," Rogers' "War," "Before the Crucifix," by Frank LaForge; "Cry of Rachel," of Salter; Weatherly's "Danny Boy" and Chadwick's "Danza."

In the first part of her program Mme. Schumann-Heink sang the "Armide" aria from Handel's opera "Rinaldo," Schubert's "Du bist die Ruh," "Wohin" and "Der Wanderer," and the aria "Mon coeur s'ouvre a ta voix," from Saint-Saëns' "Samson and Delilah." Several of her program numbers were request numbers, and she was compelled to add many extra works to the inscribed list.

APOLLO CLUB SINGS "RUTH"

With the performance of Georg Schumann's "Ruth" at Orchestra Hall, Monday evening, April 10, the Apollo Musical Club, under Harrison Wild's direction, closed its forty-fourth season auspiciously. At this presentation the club had the assistance of four soloists, prominent among which were Grace Kerns, soprano, and Frances Ingram, contralto. A more worthy performance of this charming work of Schumann's would be difficult to imagine, and

to Harrison M. Wild, the efficient leader of the Apollo Club, is due much praise for his unflagging energy, which is largely responsible for the artistic success attained at each concert given by the club. Mr. Wild has his forces well in hand and obtains most gratifying results, ensemble that is well nigh perfect, beautiful shadings from the most delicate pianissimo to most striking fortissimo and tone quality that is indeed remarkable.

The Chicago Symphony Orchestra also lent much to the beautiful ensemble by the highly adequate support given. Grace Kerns, who essayed the role of "Ruth," had not been heard in Chicago previous to this appearance at which she made a profound impression and won much admiration by her excellent interpretation of the difficult part. Miss Kerns' voice is a pure, sweet, flexible soprano of attractive quality and is used with much skill and art. She was a happy choice.

Miss Ingram is not a stranger here, having appeared during the past season with the Chicago Opera Association, and she also had been heard frequently in Chicago concert halls. In her presentation of Naomi she once more revealed to splendid advantage her luscious, warm contralto voice and won many new admirers. Albert Borroff sang the part of Boaz.

HORN SOLOIST WITH CHICAGO SYMPHONY ORCHESTRA

Part of Horatio Parker's "Fairylend" was presented at the concert of the Chicago Symphony Orchestra on Saturday evening. It was placed second on a remarkable program prepared by Frederick Stock.

A member of the orchestra, Leopold Le Maré, appeared as soloist, giving with fine interpretation the Mozart E flat concerto for horn.

Following the intermission, as a Shakespeare memorial the "Romeo and Juliet" overture (Tchaikowsky), "Tempest" suite (Van der Stucken) and overture to the "Merry Wives of Windsor" (Nicolai), were offered with success.

MYRTLE ELVYN WITH AMERICAN SYMPHONY ORCHESTRA

Myrtle Elvyn, the distinguished American pianist, who, like another great exponent of the art, makes Chicago her

home, appeared with the American Symphony Orchestra at Cohan's Grand, under the direction of Glenn Dillard Gunn, last Sunday afternoon. Her presentation of the prodigious Liszt E flat concerto was a remarkable one, and proved again to her large following that Miss Elvyn is pastmistress in pianistic attainments. Mrs. Mitchell Hoyt, a soprano, sang the Massenet "Il Est Doux" and revealed a voice well cultivated and of beautiful timbre. Her success was immediate. Frederick Preston Search also played.

MARSHALL FIELD CHORAL SOCIETY CONCERT

On Tuesday evening last, the Marshall Field Choral Society, under the direction of Thomas A. Pape, gave a most satisfactory presentation of Elgar's "King Olaf." This body of singers, recruited entirely from the employees of the Marshall Field enterprises, acquitted themselves wonderfully well in this difficult work. The attacks were made with precision, the tonal quality was excellent, and the calibre of the work throughout was characterized by an intelligent appreciation of light and shade. Fifty members of the Chicago Symphony Orchestra afforded satisfactory support to the singers. The soloists, Naomi Nator, soprano; Dan Beddoe, tenor, and Burton Thatcher, acquitted themselves with credit. Miss Nator needs more experience to be thoroughly satisfactory in such works as the Elgar one, a defect which time can remedy. Mr. Beddoe, substituted at very short notice for Reed Miller (who was originally engaged, but who, through an attack of laryngitis was unable to appear), scored heavily with the audience. His voice in beauty of tone was all that could be desired, and his enunciation and sense of dramatic value made a combination which left nothing to be desired.

Burton Thatcher made the most of an ungrateful part. His voice is of beautiful timbre, and clear, while both temperamentally and musically he is richly endowed; but the short recitatives hardly gave scope for effective work. Mr. Pape should be congratulated both on his choice of soloists and the work of his organization.

SINGVEREIN PROGRAM

The program for the last concert of the Chicago Singverein promises to be one of the most interesting yet presented by that club. Under the direction of William Boeppler the chorus will sing: "Palm Sonntag Morgen," Bruch; "Sommerlied," Schumann; "An den Wassern Babylon's," Gounod; "My Lady Wakes," Dye; "Fruehlings-ruf," Edwards; "Aus der Jugendzeit," Harthan; and the "Einzug in die Wartburg," from "Tannhäuser."

Frances Ingram, who will appear for the second time during the present season with this organization, will sing two groups of songs, viz., "Lockruf," Ruckauf; "Sapphic Ode," Brahms; "Die Zigeunerin," Wolf; "Mit deinen blauen Augen," Strauss; "Lenz," Hildach, for the first number, and her second group will be English, viz., "Sing to Me, Sing," Homer; "Synneove's Song," Kjerulf; "Bonnie Wee Thing," Liza Lehmann; "Cradle Song," MacFadyen, and "Life and Death," by Coleridge-Taylor. The concert will take place at Orchestra Hall on Saturday evening, April 29.

SARA DOAK SINGS AT PRIVATE MUSICAL

On Sunday afternoon, April 9, a private musicale was given at the residence of Mrs. Cyrus McCormick, the program being presented by Saba Doak, soprano. Miss Doak's voice has a peculiar rich quality which makes Lieder singing a delight, and her musical and interpretative gifts are on a par with her voice. Miss Doak is the soloist at Sixteenth Church of Christ, Scientist.

COMPOSITION CLASS RECITAL

A most interesting program was presented last Saturday afternoon at Kimball Hall by students from the composition class of Adolf Weidig, under the auspices of the American Conservatory. Those who participated were: Phyllis Fergus, who gave her own recitations at the piano; Luella Sweet, who played her prelude, sarabande, gavotte

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and gigue for piano; Theodora Troendle, who played her own tone poems from "Alice in Wonderland"; fifteen "Short Phrasing Studies" were composed and played by Elizabeth Garnsey Harvey; Edna Perry Yeomans played a theme and variations written by Edith Lobdell; Gladys Parvis sang her two songs, "Whence Came Thy Soul" and "Fleeting Visions"; Catharine McFarland sang her "The Ghosts," "Irish Lament" and "Arise Thee" and Mabel Woodworth and Marie Bergersen played two movements from a sonata in F, written by Delos Owen. Lily Wadhams Moline played three short sketches for organ from her own pen, "Impressions of the Philippine Islands," "Rhythms for the Kindergarten" by Herbert E. Hyde closed the program.

A very large audience was present and applauded each performer enthusiastically. The students reflected the careful instruction received at that well known institution.

BOSTON OPERA SEASON

Six special performances will be given in the Blackstone Theatre by the Boston Grand Opera Company in conjunction with the Pavlova Ballet Russe, starting Thursday evening, April 27. "L'Amore dei Tre Re" will open the short season, which will be followed by "Bohème," "Madame Butterfly," "Otello" and "Pagliacci." Three evening and four afternoon performances are scheduled.

VICTOR C. WINTON IN CHICAGO

One of the visitors in Chicago this week was Victor C. Winton, of the firm of Livingston and Winton, New York concert managers. Mr. Winton spent the week in Chicago in the interest of his artists, for whom he expects a very busy 1916-17 season.

BURTON PUPIL SINGS AT THREE ARTS CLUB

Hazel Peterson, a very talented pupil from the class of Arthur Burton, sang with much success before the Three Arts Club last week at a benefit performance given for fatherless French children. Miss Peterson was heard in "An Open Secret" by Woodman, "Blackbird Song" by Cyril Scott and "To a Messenger" by Frank la Forge. Miss Peterson, who has a high lyric soprano voice, sang with musical feeling and understanding. Her enunciation is clear, her interpretations interesting and her success at the hands of a large audience was well deserved.

SUCCESSFUL YOUNG CONTRALTO

One of the most successful of the younger singers who has become popular during the present season is Bertha Lotta Sorenson, contralto and soloist of the People's Church in Englewood. On Friday evening, April 7, Mrs. Sorenson gave a recital at the People's Church and scored an unqualified success. Her program contained the aria from Flotow's "Martha," two groups of English songs and one of German. In the latter Mrs. Sorenson did perhaps her best work. Her interpretations of the Liszt's "Lorelei" and the Brahms' "Verborgenheit" were worthy of an artist of wide experience. Mrs. Sorenson has been for some time a pupil of William Clare Hall, to whom she ascribes much of her success. On this occasion Mr. Hall was the assisting artist, singing with Mrs. Sorenson two duets, "A Song from the Persian," Foote, and a composition by Daniels.

GODDARD SINGS FOR THEATRICAL BENEFIT

James Goddard, the well known basso of the Chicago Opera Association, sang for the benefit given by The Strollers, a theatrical organization, at Power's Theatre on Sunday afternoon April 9. It was for the Actor's Home, and a most worthy object.

SPRING FESTIVAL AT UNIVERSITY OF CHICAGO

When the United Congregational choirs of Chicago appeared last Monday evening at the University of Chicago, in that institution's palatial auditorium, Mandel Hall, much of the artistic success was attributed to the director, Augustine Smith, and the soloists, prominent among whom were Marion Green, the bass, who gave his familiar and strong presentation of the Elijah role, and Lucy J. Hartman, a young, though capable contralto.

The children—little people of tender ages—actually sing the score with credit both to themselves and their director, while the attacks, phrasing and shading of the choir body place it in the first rank of amateur organizations.

Miss Hartman delivered her music with authority and great beauty.

On Tuesday afternoon the A Capella Choir of the Northwestern University gave a program and in the evening the combined choirs of the University of Chicago sang a program of folksongs.

ELLA LA FORGE MURPHY'S EASTERN SUCCESSES

Ella La Forge Murphy, dramatic soprano, who enjoyed a highly successful tour in the East, including New York, Pennsylvania, and New Jersey, has returned to Chicago to resume her musical activities here. Last Wednesday evening Mrs. Murphy was soloist at the Sigma Alpha Iota musicale. A feature of her programs is found in Russian songs which she interprets beautifully.

TWO PIANO RECITAL

Georgia Kober and Lyle Comstock gave a two piano recital at Thurber Recital Hall on Saturday evening, April 15. The program contained "Les Preludes," by Liszt; Saint-Saëns' "Caprice Arabe," "Le Rouet d'Omphale," and "March Triumphant"; Debussy's "Printemps," "Serenade of a Doll" and "L'Après Midi d'un Faune"; Chabrier's "Espana" and Litolf's scherzo.

WARREN PROCTOR PLEASES CLUB

In Warren Proctor's appearance before the Austin Woman's Club at its annual luncheon on April 5, he added a decided success to his now long list of such honors. In his rendition of two well chosen groups of American songs the audience was most gracious and showed appreciation by repeated demands for encores. "Calling to Thee," a Cadman song was the sensation of the program.

AMERICAN CONSERVATORY IN NEW QUARTERS

The American Conservatory has removed to its temporary quarters in the completed section of the new sixteen story Kimball Building, occupying the fifth, sixth and seventh floors. On the seventh floor is a spacious lecture hall, the officers being on the fifth floor.

The main Kimball building will be demolished beginning May 1, and the erection of the new structure will begin at once. When completed the American Conservatory will

enjoy facilities unsurpassed by any music school in this country.

The regular summer Normal session which will begin on June 26, will offer unusual advantages in the way of lectures and recitals to music students and teachers. A special circular relating to the session will be mailed on application.

Beginning with April 22, the recitals of the American Conservatory will take place at Central Music Hall at 10.45 a. m.

During the month of April the American Conservatory will have given no less than twelve public concerts and recitals at Kimball Hall, Central Music Hall and the Fine Arts Theatre. These recitals which are given both by members of the faculty and advanced students enjoy large attendances.

WESTERVELT PUPIL SINGS AT CENTRAL MUSIC HALL

A short stay was made at Central Music Hall on Sunday afternoon to hear Ethel Edith Jones, mezzo-soprano, sing two excerpts from Masse's "Paul and Virginia," with the Columbia School Orchestra. Miss Jones is one of the most successful pupils of Louise St. John Westervelt, who has to her credit many students who are at present filling concert and recital engagements here and elsewhere. In the "Dans le bois" Miss Jones displayed to excellent advantage a voice sweet, rich and of appealing charm. The "Parmi les lianes" also was rendered in fine fashion, and the singer was the recipient of much well deserved applause. Careful schooling of the kind that characterizes the work of Miss Westervelt's students again was evidenced by Miss Jones. She is indeed a credit to her able mentor.

CHICAGO MUSICAL COLLEGE HAPPENINGS

Ruby Lyons, soprano, a pupil of Adolf Muhlmann, will be the soloist at the lecture to be given in Orchestra Hall by John T. McCutcheon, Thursday evening, April 27.

Mary Magdalen Massmann, pianist, and Karl Schulte, violinist, two members of the Chicago Musical College faculty, gave the first performance of Hugo Kaun's new sonata for violin and piano at the Friday evening meeting of the American Guild of Violinists.

Carrie Schneidewind, a member of the artists' class piano department of the Chicago Musical College, assisted by Frederick Braucher, of the post graduating class violin department, will give her public recital (which is one of the requirements of her class before the degree is conferred), Saturday morning, May 6, at 11 o'clock in the Ziegfeld Theatre.

Beginning with the present year the Chicago Musical College instituted a change in requirements for those who receive the official certificates and diplomas of that institution. Hereafter only those who specialize in normal work in the piano, vocal, violin or public school music departments will be awarded a teacher's certificate.

NOTES

At the annual meeting and dinner of the Bonnie Hame Association, held on Tuesday evening in the Francis I Room of the Congress Hotel, Hanna Butler, soprano, was the principal soloist.

Julia Claussen will be the soloist at the next concert of

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Stemway Piano Used

the Chicago Mendelssohn Club on Thursday evening, April 20, at Orchestra Hall.

John Rankl, baritone, with Grace Grove at the piano, will give a recital at Central Music Hall, Tuesday evening, May 2, under the direction of Harriet Martin Snow.

The annual concert for the benefit of the Evangelical Deaconess Hospital will be given at Orchestra Hall on Sunday afternoon, April 30.

DOBSON HEARD IN NEW CARPENTER SONGS

Two Water Colors Still in Manuscript Delight New Yorkers—
Splendid Enunciation of Vocalist

Unique is the term most applicable to the recitals of Tom Dobson, who gave an interesting program of songs at the Punch and Judy Theatre, New York, on Wednesday afternoon, April 12, before a large and enthusiastic audience, which included David Bispham, Marcia van Dresser and Carl Friedberg. Mr. Dobson not only sings in an entertaining fashion, but lends an air of intimacy to his recitals by reason of the accompaniments which he plays at the piano.

Two Volkslieder of Brahms, three songs by Grieg and one by Erich Wolff made up the first group. The most remarkable feature of all Mr. Dobson's singing is probably his splendid enunciation, whether in German, French or English. His French group consisted of two songs by Hahn, Carpenter's "Le Ciel," which he sang by request, and songs by Rhene-Baton and Moreau.

Although he pleased in his other groups, it was in the English songs that he scored his greatest success. These included a cradle song by Carpenter, "a Symphony in Yellow" by Griffes, Seiler's "The Lights of Home" and Norton's "The Sea-Gull and the Crow." He also sang two water colors by Carpenter, which were in manuscript and marked first time. Both are very short and Mr. Dobson was obliged to repeat them before his audience would allow him to proceed with the program. His final group included four of his own lyrics, Carpenter's "When Little Boys Sing" and Lehmann's "Geyser-bianca." He was obliged to give half a dozen encores before the audience was satisfied.

Von Reznicek has written incidental music for Strindberg's "Trauerspiel."

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KATHLEEN PARLOW IMPRESSES BOSTONIANS WITH HER POLISHED VIOLIN ART

Well Selected and Generally Familiar Program Brilliantly Performed by Distinguished Artist—Heinrich Gebhard Assists People's Orchestra—Uninspired Humperdinck Overture Heard

31 Symphony Chambers,
Boston, Mass., April 16, 1916.

Kathleen Parlow gave a violin recital in Steinert Hall on the afternoon of April 11. Her program, which was well selected and generally familiar, included the following pieces: Concerto in A minor, Glazounow; chaconne, Vitali; "Un Poco Triste" and burleska, Suk; Hungarian dance, Brahms-Joachim; berceuse and mazurka, Tor Aulin; "Habanera," Sarasate. Harry M. Gilbert accompanied.

Miss Parlow is always an interesting performer, and on this occasion she played with her familiar virtuosity. Her intonation is sure and her tone notable both for breadth and virility. She interprets with authority and an absolute freedom of restraint. Vitali's chaconne and Sarasate's "Habanera" were especially delightful. The audience was of good size and enthusiastic.

FRANCES NEVIN INTERPRETS "HAENSEL AND GRETEL"

Frances Nevin, who recently completed an admirable and interesting course of recitals of music-drama at the Copley-Plaza Hotel, gave an extra program there on the afternoon of April 10, which was devoted to an interpretation of Humperdinck's opera, "Haensel and Gretel." Miss Nevin was assisted at the piano by Marion Lina Tufts. There was an appreciative audience.

Miss Nevin is to be congratulated upon the excellence of her lecture-recitals. They are not only entertaining, but have an artistic and educational value above the ordinary. She is an agreeable reader, vocally euphonious and intelligently expressive. On this occasion, she was ably assisted by Miss Tufts.

CONCERTS OF CHAMBER MUSIC AND SONGS

Judith Longyear Lyeth, soprano, and Mary Thaxter Aiken, pianist, assisted by Walter E. Loud, violinist, and Leon van Vliet, cellist, gave a concert of chamber music and songs in Steinert Hall on the evening of April 11. The program included Arensky's trio in D minor, op. 32, and M. T. Aiken's trio in D major, the latter being performed from manuscript. Mrs. Lyeth's numbers consisted of songs by Pergolesi, Gluck, Schumann, Reger, Moussorgsky, Bleichmann, Liddle, Rogers, Salter, Aiken and Rachmaninoff. The performance was generally pleasing and the audience appreciative.

HEINRICH GEBHARD ASSISTS PEOPLE'S ORCHESTRA

The People's Orchestra of the Boston Music School Settlement, Jacques Hoffmann, conductor, gave its fifth anniversary concert in Jordan Hall on the evening of April 6. Heinrich Gebhard was the assisting artist. The orchestral numbers were as follows: Overture, "Iphigenia," Gluck; "Kol Nidrei," Bruch; bacchanale, from "Philemon et Baucis," Gounod; movement from eighth symphony, Beethoven; Hungarian rhapsody, Liszt; overture, "Oberon," Weber.

Mr. Gebhard played these solos: Prelude in C sharp minor, Rachmaninoff; "En Courant," Godard; ballade in A flat and nocturne in F sharp major, Chopin; "En Val-sant," Gebhard; Hungarian rhapsody, No. 12, Liszt. Josef Gewirtz performed two movements of Wieniawski's concerto in D, for violin. There was a large and enthusiastic audience.

The concert was a delightful success, both individually and in the ensemble numbers. Mr. Gebhard's playing was a conspicuous feature and contributed largely to the enjoyment of the evening.

Mr. Gebhard is to give a recital in Paine Hall, Harvard, on the evening of April 27.

THE SYMPHONY CONCERTS

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its twenty-first pair of concerts in Symphony Hall, on Friday afternoon and Saturday evening, April 14 and 15. The program was as follows: Overture to

"The Forced Marriage," Humperdinck; concerto in A major, for violin, Dvorak; symphony in D major, No. 2, Haydn. Mr. Noack was the soloist.

Humperdinck's overture had not been produced here for some years. It is a solid work, academic and uninspiring, though somewhat redeemed by the brilliance of its conclusion. There is little about the overture that suggests the composer of "Haensel and Gretel."

Mr. Noack gave a spirited rendition of Dvorak's concerto, the effect of which was greatly enhanced by the sympathetic accompaniment of the orchestra. The performance was greatly to the credit of both the violinist and Dr. Muck. The audience was appropriately enthusiastic.

The concerts next week will be in commemoration of the three hundredth anniversary of Shakespeare's death. The program will be as follows: Symphonic poem, "Richard III," Smetana; "Queen Mab," "Garden Scene" and "The Ball at Capulet's" from "Romeo and Juliet," Berlioz; overture-fantasia, "Hamlet," Tchaikowsky; overture, nocturne and scherzo from music to "Midsummer Night's Dream," Mendelssohn; overture, "Othello," Dvorak.

V. H. STRICKLAND.

American Institute Recital

The American Institute of Applied Music (Kate S. Chittenden, dean of the faculty) gave a program of instrumental music, April 14.

Anastasia Nugent (pupil of Mr. Baker) played Nos. 4 and 5 of Weingartner's "From the Olden Times" with brilliant touch and delightful phrasing.

Miss Chittenden was represented by Catharine Kamper, who played three Bach numbers, and by Teresina Cavanaugh, Kathleen Hill and Hazel Teats, all of whom contributed modern selections. Mrs. Gerald Gould gave a finished and interesting performance of the Beethoven sonata, op. 27, No. 1.

Edith Des Anges (pupil of Mr. Hodgson) played a Chopin study and the nocturne in C minor, which gave opportunity for the display of excellent tone.

Arnold Koch (pupil of Mr. Hornberger) played the fourth cello concerto by Goltermann, which elicited warm applause, and George K. Raudenbush (pupil of Mr. Schradieck) won hearty encores for his playing of a prelude by Bach, and the prelude and allegro by Paganini-Kreisler.

Two more of Miss Chittenden's pupils were on the program, but were unable to appear.

Greta Torpadie Bookings

Greta Torpadie and Miguel Llobet will appear in joint recital at the studio of Hartwell Cabell on April 30. This will be Mr. Llobet's last appearance in America this season.

Greta Torpadie and Walter Vaughn will sing the operetta "Her Brother," by May Helen Brown, in Montclair, on May 2.

The Gürzenich orchestral concerts are taking place regularly in Cologne.

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BOSTON NEW YORK

DR. KUNWALD'S LIBERAL ATTITUDE TOWARD AMERICAN COMPOSERS

**Conductor of Cincinnati Orchestra Has Striven This Season to Bring Out New Works
by Native Talent—Number of Out-of-Town Trips of Orchestra
to Be Increased Next Season**

Cincinnati, Ohio, April 15, 1916.

The Cincinnati Symphony Orchestra is just finishing the most successful season since its inception. This is speaking of regular local courses of concerts, both the regular and popular. At the same time the orchestra has been establishing its reputation more firmly outside of Cincinnati, having given eighteen concerts in other cities, among which Buffalo, Detroit, Toledo, Chicago, Dayton, and Columbus were the most prominent. It can truthfully be stated that the tours undertaken by the organization have also been marked by greater success than those of any former season. This is proven by the fact that many cities visited already have booked the orchestra for next year, and a number of places where hitherto it has not been heard are negotiating for its appearance. Owing to the great demand for the organization's services, it has about been decided to increase the number of out of town trips to six, four having been the season's quota.

One of the most noteworthy happenings of the current year, one that has financially secured the future of the Cincinnati Symphony Orchestra was the legacy left it by Cora Dow, placing it on a secure footing.

Dr. Kunwald has, during the season just ending, evidently followed a different plan in his program making from that of heretofore. Whereas formerly each season brought forth a number of novelties and rarely heard compositions, this year that program which had not one or more such works among its numbers, was an exception. The conductor has in his selection of novelties been particularly fortunate and has striven at the same time to give full consideration in his selections of new works to American composers. This attitude of Dr. Kunwald has found marked appreciation in local musical circles.

The first of the last pair of symphony concerts of the season, being given yesterday afternoon, was under the sign of the strictly classic school. The composers represented were Bach, Mozart, and Beethoven. The Mozart composition was "Eine Kleine Nachtmusik," his delightful serenade for string orchestra. Such precision and refined ensemble were obtained by the string choir of the orchestra that it seemed to the listener as if he were hearing one large string quartet. Dr. Kunwald's interpretation brought out to the full the characteristic Mozartian naiveté of which the composition is so fine an example. The other orchestral numbers were Beethoven's eighth symphony, one of the brightest which this master has conceived. This brightness was especially marked in the brilliant reading and performance accorded the work. Both the orchestral renditions were received with unusual favor.

OVATION FOR HEERMANN

A wonderful ovation was given Concertmaster Emil Heermann upon his appearance as the soloist of the concert. Heermann easily ranks among the most popular violinists ever appearing in Cincinnati. This rank he has won not only by means of his splendid leadership of the string department of the orchestra, but also by his thorough musicianship and exceptionally effective solo work. His playing evidences a fine technical equipment and is characterized by great intensity, he being the possessor of a beautiful tone, which is used in all the nuances which the composition in hand may demand. He performed Bach's E major concerto yesterday. In keeping with the classical aspect of the rest of the program, his encore was an exquisite rendition of Beethoven's romance in F. In the Bach number, Dr. Kunwald played the original clavichord part on the piano, at the same time directing the orchestra from the piano bench.

BIG ATTENDANCE AT "POP" CONCERT

Not only was every seat in Music Hall filled at last Sunday's popular concert, by the symphony orchestra, but all permitted standing room in it was occupied. The program was a particularly attractive one for the occasion and of peculiar interest to many, because it brought Dr. Kunwald, whom up to date they had known as an eminent conductor, a capable pianist, and an interesting lecturer, forward in still another capacity. The effective orchestration to Schubert's "March Militaire," which opened the program, was his work. It was played with great spirit and swing, and proved unusually enjoyable to the audience, which gave vent to its approval by long continued applause. The number that followed this, the overture "Poet and Peasant" by Suppe had to be partially repeated in order to satisfy the hearers' insistent demands. Suite No. 2 "Car-

men" was delightfully presented and highly appreciated as was also the "Fest" overture by Lassen. The "Adagio" from Mozart's clarinet quintet gave Mr. Elliott, first clarinetist of the orchestra, occasion once more to display his fine quality of tone. "Ride of the Valkyries" closed one of the most interesting popular concerts of the season.

The soloist was Elizabeth Durland Langhorst, a local soprano. She has a voice of beautiful quality and good volume under splendid control. Her singing of "Elsa's Dreams," from "Lohengrin," and a Massenet aria made a deep impression on the audience, and she had to respond to an encore.

RECITAL BY TECLA VIGNA'S PUPILS

An important event of the week was a recital given last evening by pupils from the class of Mme. Tecla Vigna, who has long been known in this part of the country as one of the principal exponents of belle canto. Among many of our musically inclined, her recitals, as considered among the more important musical affairs, as the fortunate students under her guidance can always be depended upon to produce results well worth listening to. Last evening, pupils who had been heard before in these recitals, as well as new comers, were presented. The program, according to the established custom, with one exception, was selected from Italian and French operas. Smooth voice production and intelligent interpretation were in every case discernible.

CINCINNATI CONSERVATORY RECITALS

A program comprised of five concertos played by pupils of Wilhelm Kraupner last Monday evening, at the Cincinnati Conservatory of Music, brought out a big audience. The evening was a valuable one to the students in attendance and the young participants were much applauded. These were the Misses Eleonor Schwenker, Marion Wanger, Flora Esberger, Verena Althaus, and Richard Edmundson. The composers presented were Beethoven, Mendelssohn, Schumann, Scharwenka, and Rachmaninoff.

Emilie Rose Knox's violin recital given at the Cincinnati Conservatory of Music last Thursday evening interested a large audience. Miss Knox demonstrated great strides in her art since her last concert, a year ago, and is developing in a healthy manner. Her program comprised two concertos, the D of Paganini, and the D minor of Vieuxtemps, separated by a group of Tirindelli solos. She commands a good technic and plays with warmth and variety of tone color. Her hearers received her with much enthusiasm. Miss Knox is preparing for concert work under P. A. Tirindelli.

One of the most widely enjoyed concerts of the season given under the auspices of the Kentucky State College, Lexington, Ky., was that given by the Cincinnati Conservatory of Music on Friday evening. The program was participated in by Marguerite Stegemiller, soprano, Emilie Rose Knox, violist, and Inez Gill, pianist.

CINCINNATUS

Garziglia Recital and Pupils Concert at Malkin School

Felix Garziglia, pianist, played on April 15 the program printed in last week's issue of the MUSICAL COURIER, introducing himself as a new member of the faculty of the Malkin Music School, 10 West 122d street, New York. It is a coincidence that both Mr. Garziglia and Mr. Malkin studied with the same master in the Paris Conservatoire, Mons. de Beriot. This explains their similarity of touch and style and suggests the way for pupils who cannot have Mr. Malkin as instructor to find the right substitute. The clear outline of theme in its polyphonic repetition in the opening Bach fugue in F was remarked, as played by Mr. Garziglia, and the lovely sentiment and restraint in Chopin's sonata, attaining a fine climax, however, were characteristic of his playing. In two Chopin preludes his always musical tone, the predominant feature, in fact, of this pianist's playing, made appeal. Three Debussy pieces, all of decided individuality, caught attention, especially "The Cloister," with its clanging bells. Why does Debussy immortalize some flaxen haired creature of his acquaintance, however, in "La fille aux cheveux de lin," when in fact she must have been a brunette, inasmuch as this piece is on the black keys? A "Romance" by Faure contained beauty of harmony, and his playing of Liszt's "Forest Murmurs" was quite the best performance of this

within the memory of the present writer. The "Blue Danube" waltzes in the Evler transcription closed his program brilliantly.

April 15, intermediate and advanced students took part in a program of thirteen numbers, two of them for violin. Mildred Miles played the Liszt "Hungarian Fantasia," with Rose Feureisen at the second piano, and later Miss Feureisen played Mendelssohn's "Capriccio Brillant," Miss Miles playing the second piano. These young girls, with Casmere Bulwin and Rebecca Grecht, played the most difficult piano works of the afternoon, and were a distinct credit to Mr. Malkin, their teacher. Other pianists were Bessie Gottlieb, Clara Kantowitz, Marie Cohen, Ruth Rosen, and Lena Rothman. The two violinists were Jacob Rabirow (who played Tchaikowsky's "Serenade Melancolique," and Louis Chakofsky, who played Wieniawski's "Romance" and a rondino by Kreisler. The usual large audience expressed approbation in unmistakable fashion.

Ethel Gawler and Richard Knotts

Give Recital in Chicago

A joint recital at the Fine Arts Theatre, Chicago, on Sunday afternoon, April 9, brought forth Ethel Holtzclaw Gawler, soprano, and Richard Knotts, baritone. This was the twenty-fourth program of the Metropolitan series, which is being given under the management of Ernest Briggs, and one of the most delightful. Mrs. Gawler, who hails from Washington, D. C., where she is prominent in musical circles, is the possessor of a particularly pleasing soprano voice, which she uses with consummate artistry. She was heard to advantage in Chaminade's "Ritornelle," "Vous dansez, Marquise" of Lemaire, "Le Coeur de ma mie" of Dalcroze, and Massenet's "Ouvre tes Yeux Bleus." These numbers formed her first group. Later in the afternoon she offered selections by Verdi, Schumann, Schubert, Liszt, Salter, Meecker, Arne, MacFadyen, and Woodman.

Mr. Knotts is from Pittsburgh, and he, also, occupies a prominent position among his fellow musicians in the Smoky City. Throughout, he disclosed a powerful voice, unusually rich and deep in the lower domains. From his first numbers, Buzzi-Peccia's "Gloria" and Stuart's "Bandolero," which also served to open the program, Mr. Knott's pleased his audience with his excellent interpretations.

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PORT WORTH APPRECIATES MRS. LYONS

Receives High Honor from the Harmony Club—Carl Venth Re-elected as Its Director

Mrs. J. F. Lyons was re-elected president of the Harmony Club in Fort Worth, Tex., recently. Her energies have been placed unreservedly at the disposal of the organization, and it counts as one of the most progressive musical societies in this country. The other officers elected were: First vice-president, Mrs. W. C. Bryant; second vice-president, Mrs. O. F. Carlson; recording secretary, Irene Echols; corresponding secretary, Willie Pemberton; treasurer, Mrs. Ernest Fechner; librarian, Kathleen McGehee; business manager, Mrs. T. H. Wear; additional members of executive board, Mrs. W. D. Smith, Mrs. A. L. Shuman, Mrs. H. N. Brindley, Mrs. J. C. Foster, Mrs. H. L. Rudmose; year book committee, Mrs. George E. Simpson, Mrs. E. Clyde Whitlock, Mrs. J. B. Newhall.

Carl Venth was unanimously elected choral director and Dot Echols accompanist for the choral department.

Mrs. Lyons is the MUSICAL COURIER representative in Dallas.

Florence Leonard and Louisa Hopkins Busy

On Tuesday afternoon, April 11, Florence Leonard discussed "Absolute, Operatic and Program Music" at the Little Theatre, Philadelphia, this being the final lecture in a series of illustrated musical talks for young people. Miss Leonard, whose work is familiar to the music lovers of the Quaker City, was assisted by twenty members of the Philadelphia Orchestra, under the musical direction of Anton Horner.

Miss Leonard was also heard in a talk on tone and color in piano playing and the technical means of obtaining color effects on Saturday, April 15, at the Acorn Club, Philadelphia. She discussed also the revolution in the teaching of children, which has been brought about by the modern ideas. A number of the piano pupils of Louisa Hopkins and Miss Leonard played compositions by Bach, Mozart, Chopin, Liszt, Ravel and others.

Flonzaley Quartet Members Will Remain in America This Summer

Subscription books have been opened for the Flonzaley Quartet's New York series of 1916-17. The concerts will be given in Aeolian Hall on Tuesday evenings, November 28, January 23 and March 13. The Flonzaleys have had a season of extraordinary activity, having given over eighty concerts throughout the country in addition to subscription series in Boston, New York and Chicago. The members of the quartet will remain in America this summer, instead of going to Switzerland as has been their custom for many years past.

Bach Festival Soloists

Soloists for the eleventh Bach Festival, to be held at Lehigh University, Bethlehem, Pa., on Friday and Saturday, May 26 and 27, have just been announced by Dr. J. Fred Wolle, conductor of the Bach Choir of the Bethlehem.

In the rendition of the Christmas Oratorio, on May 26, the solo parts will be taken as follows: Marie Stoddard, soprano; Maude Sproule, contralto; Reed Miller, tenor, and Charles Tittmann, bass. The soloists for the Mass in B minor, on May 27, will be Caroline Hudson-Alexander, soprano; Christine Miller, contralto; Nicholas Douty, tenor; Arthur Herschmann, bass.

The Misses Hoyt Matinee Musicale

Frances and Grace Hoyt announce their annual musical matinee, April 27, 3.30 o'clock, when they will give, in costume, tableaux chantants, monologues, songs of humor, to be followed by a musical fantasia for old and young, "A Jabbawocky of Alice," dramatized from works of Lewis Carroll, and set to Schumann's "Album for the Young," by Alice Woodfin. This takes place at Century Lyceum, New York. The sisters are capable singers, having made a coast to coast trip as soloists with Sousa's Band, and

their annual concerts are always attended by throngs of people, who know they will hear much original music, coupled with fun making recitations, imitations, etc.

Mary Warfel Aids in Lancaster's Musical Uplift

To elevate Lancaster, Pa., musically, has long been the desire of the many music lovers who are residents there. Probably no one has accomplished more in that direction this season than Mary Warfel, the young American harp virtuoso. Miss Warfel has charge of the music at the Iris Club, and under her direction a number of well known artists have appeared there. On April 15, a Lancaster Artists' recital was given, the participants including Mrs. John Benbalser, Mrs. Norman McLaughlin, Helen Netscher, Irene Kreidler, Dorothy Stegeman, Margaret Lincoln, Gunhild Jene, Margaret Snyder and Ethel Feagley.

Nineteenth Year in Church Position, Record for John E. Young

John E. Young, tenor, has been engaged to appear at the Canandaigua (N. Y.) May Music Festival, this being his fourth engagement there. Another festival engagement is at Hartsville, S. C., where he will appear as soloist on May 4. In addition to his concert and festival work, Mr. Young is the tenor soloist at the Reformed Church of Harlem, New York. He has been re-engaged for this position for the coming year, which will mark his nineteenth at this church.

Sam Trimmer Returns to New York

Sam Trimmer, pianist, has returned to New York, and in the future will make this city his headquarters. Mr. Trimmer was formerly a pupil of the New England Conservatory of Music, and is also a graduate of the American Institute of Applied Music, Kate S. Chittenden, dean. His many admirers in the metropolis will welcome his return and the news that this is to be permanent.

OBITUARY

Stanislaus Nowicki

Stanislaus Nowicki, one of the best known musicians in western Pennsylvania, died April 3 at the home of his brother, Joseph Nowicki, in Montgomery, Ala., where he had gone early in March from his home in Pittsburgh, Pa., because his health had broken down from overwork.

Mr. Nowicki was a graduate of the Conservatory of Music in Leipzig, Germany, and was a great student of music. For the past few years he had devoted most of his time to Latin and church music. He was organist in St. Adalbert's Polish Catholic Church, South Side, and had a large class of students. He was identified prominently with musical life in Pittsburgh and belonged to numerous musical organizations and the Polish National Alliance.

Mr. Nowicki was born in Cracow, Austria, in 1878, and came to America when six years old. He is survived by a widow, one daughter, Pauline; one son, Zygmund; two brothers, Joseph of Montgomery, Ala., and Frank of Chicago, and two sisters, Jennie Mazurkiewicz and Julia Nieglos of Chicago.

Bessie Blair Stoddard Smith

Bessie Blair Stoddard Smith, author, playwright, musician, club woman and missionary worker, wife of Thomas C. Smith, a prominent insurance broker at No. 84 William street, New York, died recently at her home at Park Hill, Yonkers.

Mrs. Smith was born in Baltimore, Md., in 1861, and for many years lived at Yonkers. She was the author of several plays, two of which have been produced, numerous musical compositions which have been published and short stories. "The Kentucky Mountaineers," the product of her pen, was published by the Mission Board of the Reformed Church.

Mrs. Smith was one of the leading members of the Park Hill Country Club, active in the Y. W. C. A., founder and

president of the reorganized Chaminade Club, vice-president of the Civic League, and held offices in many other societies, including those attached to the Park Hill Reformed Church. Her husband and two sons survive.

Andrew E. Svensen

Andrew E. Svensen, a blind musician, well known in musical circles in the bay cities, died March 23, at the home of his mother, Caroline Starkey, 1826 Fairview street, Berkeley, Cal., following a long illness. He had been in failing health for more than a year, but continued his musical work up to within a short time of his death.

Svensen was born in Valparaiso, Chile, twenty-six years ago, and came to Berkeley with his parents when he was six years of age. He graduated from the California State School for the Blind six years ago and since that time has devoted his time to music, conducting a class in Berkeley and Oakland. He also served as organist at St. Matthews' Episcopal Church of Berkeley and at St. Andrew's Episcopal Church in Oakland.

He is survived by his mother, Caroline Starkey, and a cousin, Rose Burt, of Berkeley.

David Merrick Scott

David Merrick Scott, a prominent organist and choir-master of Baltimore, Md., died at Virginia Beach, after a short illness, on April 9, at the age of forty-three.

Mr. Scott had not been in good health for two months, following an attack of grip, and he was taken to Virginia Beach in a vain attempt to effect a cure. He was for nearly fifteen years the organist and choir-master of the First Methodist Church. He was also organist of Goucher College, and a member of the executive committee of the local branch of the American Guild of Organists. He composed many anthems and organ numbers, and some successful short pieces for piano. He was a man of the highest moral character, his influence for good being felt by all who came in contact with him. His life was the impersonation of the doctrine of "good will to men." He is survived by his widow and one little daughter.

Dr. Hugh Schussler

Dr. Hugh Schussler, a concert singer, died April 16, at his home, No. 508 West 122d street, New York City, after an illness of about two months. He was thirty-seven years old. After the completion of his education he was employed as a surgeon by the Burlington Railroad. Upon the advice of friends, Dr. Schussler took up the study of music in Europe, singing in opera companies in Germany and Austria. There he met Sibyl Conklin, also a singer, and they were married three months ago. Dr. Schussler leaves no other relatives.

Benjamin W. Hitchcock

Benjamin W. Hitchcock, widely known as a music publisher, died on Friday, April 14, at his home, No. 87 Tuers avenue, Jersey City. He was born in New York City seventy-nine years ago.

Mr. Hitchcock had been connected with the music publishing business for nearly fifty years. He was president of the Hitchcock Publishing Company, Manhattan, and many years ago operated a chain of music stores throughout the city. His widow survives him.

Ernest Claude Bloomfield

Ernest Claude Bloomfield, eighteen years old and a talented musician, died at the home of his parents in East Orange, N. J. He won a scholarship in the National Conservatory, New York, and left the East Orange High School to continue his studies on the violin. Besides his parents, he is survived by two brothers and two sisters.

Cecilia Korn

Cecilia Korn, widow of Samuel Korn, who was organist of St. Bridgid's Church and choir-master of the old Portuguese Temple, died at her home, 334 St. Nicholas avenue, New York. She was born in Germany sixty-four years ago, came here early in life and leaves two sons and a daughter.

Homer A. Wilcox

Homer A. Wilcox, a teacher of music in the public schools of New York City for eighteen years and for seven years superintendent of schools for Passaic County, N. J., died recently at his home in Passaic in his seventy-fourth year.

Herman von der Heide

Herman von der Heide, father of Herman F. von der Heide, leader of the orchestra that bears his name, died at his home, No. 16 Stirling street, Newark, N. J.

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Hall Directs Columbia University Chorus in Notable Program
—Edgar Schofield Assists

When the history of the Columbia University Chorus comes to be written, April 11, 1916, will stand out with prominence, for on that evening this splendid organization, under the spirited direction of Walter Henry Hall, gave the initial New York performance of two excellent choral works. These were "The Peace Pipe," by Frederick J. Converse, and "The Black Knight," by Edward Elgar. Of the two the Converse work was given the better presentation, although the singing in both compositions was of such a high order that comparisons are unnecessary.

"A symphony for chorus and orchestra" has been the manner in which the Converse work has been designated by some one, and it is a designation altogether fitting. The words are taken from Longfellow's "Hiawatha," and has to do with episode in which Gitche Manito, the mighty, calls together all the tribes and asks them to smoke the pipe of peace together. With few exceptions the chorus tells the story in a straightforward manner, although Mr. Converse has so skillfully written that there is no monotony. At various points he employs the suggestion of the familiar Indian harmony, but it is done also with the musical judgment that marks the entire work. The chorus was quick to respond to the wishes of Professor Hall, and at some points the climaxes were remarkably effective by reason of the volume and intensity which Professor Hall was able to draw from the singers. Throughout the entire work, whether it was in the chorus for women's voices, the chorus for male voices or the general ensemble, the diction was remarkably fine. It rendered almost unnecessary the reference to the printed story. After the final climax, Professor Hall developed a gradual pianissimo that was very effective. The final line, "The Pukwana of the Peace Pipe," was repeated double pianissimo, which was likewise potent.

There is a solo for a baritone, and this was sung by Edgar Schofield in a most gratifying manner. When it was considered that this is a work new to New York and that William Wade Hinshaw originally had been engaged to sing the part, but was prevented by illness, and that Mr. Schofield had not been secured until 11 o'clock the day of the concert, his success is all the more remarkable. He gave the address of the Great Spirit in a most impressive manner, which was thoroughly in keeping with the spirit of Gitche Manitou's speech. After hearing Mr. Schofield deliver this number, the listener did not wonder that the tribes with one accord followed the precepts therein laid down to them. Mr. Schofield well merited the hearty applause which rewarded his efforts at the close of his solo.

At the conclusion of the work audience and chorus applauded until Mr. Converse, who was seated in one of the boxes, arose and bowed. It is to be sincerely hoped that "The Peace Pipe" will be heard frequently in the future, for it is worthy of repeated hearings.

In the Elgar work, which followed, the chorus and Conductor Hall duplicated their success in the Converse work. "The Black Knight" is Longfellow's translation of Uhland's poem with its gruesome theme. The work is divided into four scenes, the first being a bright and happy introduction which tells something of the joyous festival at which gathered each knight and his lady fair to watch the tournament. The second scene tells of the appearance of the sable knight at whose coming the heavens grow black with mists, the castle rocks. He quickly overthrows the champion of the lists. Here the fear motif is first introduced. Between the second and third movements there is a delightful intermezzo in a melodic vein. Scene three tells of the knight's appearance at the dance, where all the maidens fair who dance with him immediately droop and die. In scene four the knight comes to the banquet and under his influence the children all perish. The work is completed in a weird theme which denotes the anguish of the parents and the joy of the grim guest.

A flowing melody marks this work, which is an excellent composition, but which suffered by comparison with the work by the American composer. The phrasing and enunciation, as in the other work, demonstrated the splendid training which the organization has been given by Professor Hall, and the climaxes were attained with fine effects.

An orchestra of sixty pieces assisted materially in the success of the evening. In addition to the choral works, the orchestra played the "Egmont" overture of Beethoven, which served as a fitting opening number.

And right here it is fitting that a word be spoken regarding the Columbia University Chorus. Although the nucleus is taken from the students at Columbia University, others who are vocally qualified for choral work are enlisted in its ranks. An integral part of the chorus is the Brooklyn Oratorio Society, which is also under the direction of Professor Hall and which holds separate rehearsals in

Brooklyn. For this concert voices were selected from both organizations to make up the splendid ensemble which filled the stage of Carnegie Hall. Each season the chorus presents at least two important choral works, and "The Messiah" concerts during the Christmas time are a feature in New York's musical life.

At this spring concert the patrons and patronesses were C. F. Ahlstrom, Gerard Beekman, President Nicholas Murray Butler, Newcomb Carlton, Frank R. Chambers, Mrs. Charles H. Craver, Julien T. Davies, Mrs. F. G. Davis, Florence E. deCerkze, Prof. James C. Egbert, Arthur H. Elliott, Nathan Fleischer, Edwin J. Gillies, H. W. Gray, Alice Hall, Mrs. Walter Henry Hall, Theodore Hetzler, M. Helen Hicks, Mrs. L. W. Hotchkiss, Mrs. Sidney J. Jennings, Willard V. King, Mrs. Adolph Lewisohn, Mrs. S. J. McCawley, Mrs. George A. McClellan, Prof. Nelson G. McCrea, Mrs. B. Mayer, Charles G. Meyer, John G. Milburn, Mrs. Pierpont Morgan, Benjamin Morse, Mrs. John M. Mossman, William H. Nichols, George L. Rives, Winifred Root, Jacob H. Schiff, Kate M. Schwietering, Walter Scott, Isaac N. Seligman, Mrs. James Talcott, Mrs. William Reed Thompson, Arthur Turnbull, Dr. John Colin Vaughn, Mrs. Martin Vogel, George H. Wells, Dr. Edward Weston and Arthur M. Wight.

Some Marie Morrissey Engagements

There is an old saying which reads, "By hairbreadth escapes we always win," and this seems to be the motto of Marie Morrissey, contralto, who always manages to win out in spite of obstacles. Last week, Miss Morrissey was on tour in the Middle West with Wilfred Glenn, basso. In Cleveland they missed the only train for Kane, Pa., where they were scheduled to appear in recital with Marie Stoddart, soprano, and Dan Beddoe, tenor. They immediately hired an automobile and bravely started forth through the mud of Ohio, for Kane. After covering 150 miles, during which they had many narrow escapes and thrilling experiences, they were obliged to give up. They broke down in Union City, where they were fortunate in flagging a train there to take them the remaining ninety miles. They dressed for the concert on the train and at 9:45 appeared on the platform at Kane, Pa., amid great applause. Miss Stoddart and Mr. Beddoe had given a recital in the intervening time, and after the two wanderers had given their numbers, the quartet sang "Flora's Holiday" with fine effect.

Advance bookings for Miss Morrissey include appearances on April 21, in New York; April 23, at Newark, N. J.; April 25, with the Schubert Glee Club of Jersey City, N. J.; April 30, with the Arion Society of New York; May 4, at Johnstown, Pa.; May 5, Detroit, Mich.; May 27, New York. From August 2 to 12, Miss Morrissey will appear as soloist with the Russian Symphony Orchestra at Chautauqua, N. Y.

Lucy Gates Signed for Five Years Contract

Lucy Gates, whose lovely voice and delightful personality have endeared her to the American public since her return from Europe last season, recently signed a contract to sing with the Columbia Talking Machine Company, whose records are made by leading musicians. An idea of her popularity is easily gleaned from the fact that this contract is for a period of five years.

Wilbur A. Luyster to Direct Baptist Temple Choir

Wilbur A. Luyster, specialist in sight singing, has been appointed director of the Baptist Temple Choir, New York City, to assume charge May 1, 1916. This church is to be congratulated on being able to secure the services of so experienced and well equipped a leader. Mr. Luyster long has been known for his splendid work with the "People's Chévé Sight Singing Classes" and as a former director of sight singing for the Metropolitan Opera Company.

The Baptist Temple Choir now has a membership of 156 singers, and Mr. Luyster contemplates increasing the number to 200. One feature of the work will be the educational class in music carried on in conjunction with the choir for the benefit of its present and prospective members, thereby improving its efficiency and standard.

Special musical services will be given once a month, the augmented chorus giving oratorios and works of the masters.

Mr. Luyster conducts his Chévé School of Sight Singing at 220 Madison avenue, New York, and has also directed the People's Chévé Sight Singing Classes for the Brooklyn Institute of Arts and Sciences for a number of years. In view of his personal association with this kind of work for so many years, Mr. Luyster will have no difficulty in obtaining good voices and readers for the choir. Singers wishing to learn to read and to gain experience in church singing, also how to sing, should avail themselves immediately of this opportunity by communicating at once with Mr. Luyster.

Professor Kelley Here

Professor Edgar Stillman Kelley, of the Cincinnati Conservatory of Music, was in New York last week and spent several days visiting concerts and attending to matters connected with his compositions. It is more than likely that Professor Kelley's "New England" symphony will be heard in New York next winter. It is a work that has scored exceptional success wherever it has been heard. The Cincinnati, Boston and Minneapolis orchestras have given performances of Professor Kelley's magnum opus.

Other plans which Professor Kelley has in prospect for new material from his pen will be made known very shortly.

Eleanore Cochran Enthusiastically Received as Soloist with New York Philharmonic Orchestra

From Champaign, Ill., word comes of the great success which Eleanore Cochran scored at the concert given there by the New York Philharmonic Orchestra, where she appeared as soloist. In a telegram received by Annie Friedberg, the soprano's manager, Josef Stransky, conductor of the New York Philharmonic Orchestra, said: "State with pleasure that Miss Cochran had genuine success and enthusiastic reception at the opening night of our spring festival tour."

Mrs. Edward M. McVicker's Musicales

Mrs. Edward M. McVicker held a musicale at her home, 820 Park avenue, New York, on Wednesday, April 12. The artists appearing were: Madeleine d'Espinau, soprano, and Salvatore de Stefano, harpist.

"An Incomparable Artist"

The Violinist

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Season 1916-1917

What Richard Aldrich says in *The New York Times*:

"He produced a tone of poignant beauty and expressiveness. His accomplishment in the technic of the instrument is thorough, his fingers are accurate, his bowing firm and elastic."

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NEW JERSEY.

(Continued from page 10.)

the numbers his own interpretation; his accompanying was most enjoyable.

The others who took part were Gretchen Morris, soprano; Cate Horisberg, soprano; Helen Weiler, contralto; Earle Tuckerman, bass-baritone; and Antoine de Vally, formerly premiere tenor of the Royal Opera, Antwerp, Belgium. The complete program follows:

AN EVENING WITH W. FRANK HARLING.

The composer at the piano.

Assisting artists:

Gretchen MorrisSoprano
Cate HorisbergSoprano
Miss WeilerContralto
M. Antoine de VallyPremier tenor, Royal Opera, Antwerp
Earle TuckermanBass-baritone

PROGRAM.

If Such Sweet Dreams.

Love Lily.

Had I a Thousand Souls.

Mr. Tuckerman.

A World Enchanted.

To Daphne.

Miss Morris.

Two French lyrics—

Les Fleurs que j'aime.

Idyl.

M. de Vally.

Love Winds.

Contemplation.

Miss Weiler.

Two trios for women's voices—

Hush Song.

The Busy Child.

Miss Morris, Miss Horisberg, Miss Weiler.

Meditation. (Dedicated to Mr. Tuckerman.)

To a Little Child.

Little Sleeper.

Mr. Tuckerman.

Song cycle, The Divan of Hafiz, words by Richard le Gallienne,

translated from the Persian—

Heart, Have Ye Heard the News?

O Love the Beauty of the Moon.

Wind of the East.

Love, if for Nothing Else.

Miss Morris.

Sometimes.

Goodbye, Sweet Rose.

Mr. Tuckerman.

Trio for women's voices, Intry-Minty (Eugene Field).

Miss Morris, Miss Horisberg, Miss Weiler.

The Days of Distance (from an opera in MS.).

Miss Morris.

Trio for women's voices, The Maid and the Violet.

Miss Morris, Miss Horisberg, Miss Weiler.

From beginning to end the program was one which demanded every attention. Each of the numbers were exquisite and presented, as they were, offered a treat seldom heard nowadays.

Deserving of especial mention was Mr. Tuckerman's singing. A clear, pure, bass-baritone is his to use as he pleases. Throughout his interpretation was excellent, and his good diction and pleasing style found for him a most sympathetic and appreciative audience. His last two numbers were substituted for Miss Horisberg's solos.

The singing of Miss Morris, too, was appreciated, if one can judge from the loud applause she received. All of her numbers were delightfully rendered, her clear, soprano being used with splendid effect. Her diction and interpretation both were worthy of praise.

In Miss Weiler the audience found a deep contralto whose voice is rich in quality and of considerable power. Both in her solo numbers and in the trios, her beautiful tones stood out clear and distinct.

Every one was of course particularly interested in Mr. de Vally's selections, because of the recent announcement that he had been engaged as one of the soloists for the opening programs of the three Jersey festivals. The possessor of a rich, pure tenor voice, he gave his hearers only an idea of what he could do. In these two French numbers he was given little opportunity of displaying his full power. However, he has a beautiful voice, full of warmth and color which must appeal to his hearers.

The three trios for women's voices were exceptionally good, the voices blending well together. All were sorry

they could not hear Miss Horisberg in her solo numbers; she was indisposed.

It is to be hoped that such a program as this can be heard again before long. The Newark Musicians' Club is truly indebted to both Miss Foster and Mr. Harling for the two delightful programs they have presented, as well as to those most capable artists who made the concerts possible.

NEWARK SYMPHONY ORCHESTRA CONCERT

On Monday evening, April 10, in the Palace Ballroom, the Newark Symphony Orchestra (Louis Ehrke, conductor) held its second concert of the season before the largest audience which has ever gathered to hear this well known organization. Not unlike on former occasions, the assemblage was a most representative one, and, while not as enthusiastic as it ought to be, was most appreciative of the splendid work performed.

Katherine C. Linn, a New England pianist, was the soloist and delighted her hearers with the Saint-Saëns' C minor concerto, beautifully played. Much to the regret of all, she would not grant an encore.

The orchestral numbers included Brahms' "Tragic" overture, Chadwick's sinfonietta in D major, and a group of three Moszkowski numbers—"Moorish March," "Scherzo-Valse" and "Malaguena." Somehow or other, to the writer at least, both conductor and orchestra seemed possessed of a different spirit than heretofore, and they all worked with seemingly more interest and enthusiasm. Perhaps it was only a fancy, but at least it was a notable concert in many respects. All of the numbers pleased, particularly the doubtful Chadwick one, and the audience left eager for three concerts next year instead of two. Mr. Ehrke again conducted with his usual skill; he deserves great credit for the excellent work the orchestra is doing. The orchestra association, headed by Mr. (and Mrs.) Wallace M. Scudder,

Sybil Vane "Pocket Prima Donna"

to Sing in "The Messiah"

Sybil Vane, having made an impressive concert debut this season in New York, in which she was unanimously



SYBIL VANE

praised by the critics, will have an opportunity to show her versatility, when she sings the principal soprano part in "The Messiah," which is being produced in Chicago the latter part of this month. It is expected that another brilliant success will be linked to numerous others achieved by the little Welsh singer with the "big" voice. Miss Vane

is to be congratulated upon the success of this noteworthy concert.

NEWARK MUSICIANS' CLUB DINNER

The interest of the members of the Newark Musicians' Club is now centering on the organization's second annual banquet, which is to be held at Achtel-Stetter's Banquet Hall, 846 Broad street, Newark, on Saturday evening, May 6, at 6.30 o'clock. Arrangements are being made for from 200 to 300 persons, and the entertainment committee, of which H. M. Biggin is chairman, is counting on every seat being occupied.

While arrangements for the entertainment have not as yet been completed, Mr. Biggin is planning to give the members a royal time. The entertainment will be furnished by outside talent. The guests of honor will be announced very soon and will include persons prominent in the musical world.

In a letter sent to every member of the club the committee asks that reservations be made not later than April 20. After that date the numerous requests for seats from music lovers not members of the club will be granted in the order of their application.

This is to be one of the most notable gatherings of musicians ever held in this city, and a good time is promised. Members may bring guests.

NOTES

Sidney A. Baldwin has been selected by the Committee of One Hundred as director of the Pageant Chorus. He is now at work gathering voices for this big event. Mr. Baldwin is well known both in Newark and New York as organist, choir director and chorus conductor. He will hold his first rehearsal in Barringer High School on May 8. Three hundred singers are needed for the chorus.

has a repertoire of over twenty-two oratorios, prominent among them being "The Creation," "Elijah," "Faust," "The Messiah," "Redemption," "Loreley," "Samson and Delilah" and "Stabat Mater."

Some of her English press praise is contained in the following:

Daily Chronicle: "Sybil Vane sang 'I Will Extol Thee' in a highly artistic manner and later she was heard to advantage in Gounod's 'Ave Maria,' in which she idealized the beautiful strains with results that were overwhelming in impressiveness and true feeling."

Buxton Herald: "Particularly fine was the interpretation of the first named piece, 'Ocean, Thou Mighty Monster.' Miss Vane's vocal dramatic technic being most noteworthy, as was also the flexibility of the voice. Gounod's 'Ave Maria' was Miss Vane's crowning effect, commendable taste and feeling being employed throughout."

Western Mail: "In the recitative and duet, 'What Have I to Do with Thee,' between Miss Vane and Thorp Bates, the impressiveness of the whole was shown, Miss Vane making a very successful appearance. The ovation which she earned in the well known 'Hear Ye, Israel,' was properly stopped to avoid breaking in on the context."

Western Mail: "I have heard some eminent singers in the 'Jewel Song' from 'Faust,' but cannot recall hearing Gounod's music sung with more thrilling effect. She reached a pitch of ecstasy that was really electrifying, her high notes being simply glorious in their full, penetrating quality and beauty of tone. She received quite a furore from a large audience."

After her debut in oratorio there will be yet another phase of her singing for New Yorkers to become familiar with—grand opera. Miss Vane became a star over night at Covent Garden, London, in the role of "Hansel and Gretel." The many admirers this little singer has charmed here are anticipating shortly the debut of the Welsh prima donna in that field.

POLO GROUNDS

SUNDAY AFTERNOON
JUNE 4th, at 3.00 P. M.

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MINNEAPOLIS SYMPHONY SEASON CONCLUDED

**Julia Culp Assists Orchestra in Brilliant Program—
Thursday Musical Club Closes Its Season—
Orchestral Art Society's Improvement**

Minneapolis, Minn., April 6, 1916.

Mozart's "Jupiter" symphony formed the "piece de resistance" of the closing concert of the season of the Minneapolis Symphony Orchestra at the Auditorium on March 31. It was given a refreshing reading under the temperamental baton of Emil Oberhoffer. The real progress that the orchestra has made is best shown in the rendition of a work like this. The "Romeo and Juliette" symphony by Berlioz, Strauss' "Death and Transfiguration," and Scheinpluf's "Overture to a Comedy by Shakespeare," were all performed in an impeccable manner. No better program could have been chosen for a finale to this successful thirteenth season, everybody going away with a firm resolution not to miss a concert next season.

Julia Culp was, without doubt, one of the most satisfactory artists who has ever appeared with the orchestra. The latter played a magnificent accompaniment to her "Adelaide," by Beethoven. Mme. Culp's middle voice is like a cello and her art certainly is superb. In Strauss' "Morgen" she was assisted by a violin obligato beautifully played by Richard Czerwonky.

The orchestra leaves in a few days for an extended spring tour. The enthusiastic good wishes of the Minneapolis people go with the organization, which is expected to reap new laurels, as in the past.

The closing Sunday afternoon concert of the Minneapolis Symphony Orchestra was given in the Auditorium on April 2 to a packed house. An unusually fine program was arranged by Emil Oberhoffer, and the men responded with enthusiasm to his inspired directing. Gounod's "March Religieuse," Herold's "Zampa" overture, Bizet's "Roma," Georg Schumann's "Nymphs and Satyrs," Svendsen's allegretto from the second symphony, two selections from Wagner, "Albumbliatt" and "Ride of the Valkyries" were all played with delightful finish. The attraction of the program was the Pauly piano concerto, op. 1, by Francis Pauly, of the second violin section, splendidly played by his sister, Florence Pauly. This work shows real talent, and Minneapolis is fortunate in possessing two such gifted artists.

THURSDAY MUSICAL CLUB SEASON ENDS

The final afternoon concert of the Thursday Musical Club was given at the First Baptist Church March 30. Harriet Larkin, soprano, was heard in two pleasing groups of songs, beautifully accompanied by Carrie Bliss, one of the most sympathetic accompanists in our midst. Wilma Anderson-Gilman gave a finished reading of the Rachmaninoff second concerto for piano. She was accompanied by second piano and pipe organ, the latter giving many of the effects of the orchestral instruments, and it was splendidly played by Marion Austin-Dunn. The second piano was artistically played by Annie Swensen. Mrs. Gilman was accorded the ovation of the season, and received innumerable recalls and profuse floral offerings. Preceding the program Ruth Anderson gave a demonstration of the orchestral work that is being done in the grade schools, the Rosedale orchestra of twenty-five players with seven others from other schools being heard in the march, "Our Director," by Bigelow; overture, "Spirit of the Winds," by Bennet; Zublin's "A Day in the Cottonfield," and a remarkable demonstration of sight reading. Stanley Loye, six years old, youngest violin player in the schools, played as a solo "Blue Bells of Scotland."

ORCHESTRAL ART SOCIETY

The MamPhail School of Music presented the Orchestral Art Society, William MacPhail, conductor, at the West High School auditorium, April 4. This is the fourth season of this orchestra, and the growth of it is shown in the fact that the former meeting place was much too small to accommodate those who desired to attend the concert, and so the West High School auditorium was engaged. A fine audience heard this last concert of the season, and the orchestra received enthusiastic applause for the really good work done. Special mention should be made of the "Unfinished" symphony by Schubert. In the playing of Rossini's "Tancredi," Sibelius' "Valse Triste," Handel's "Largo" and Strauss' waltz, "Artist Life" marked improvement was shown. Ethel Wakefield sang pleasingly "Il est doux,

il est bon," by Massenet, and a group of songs. Messrs. Richardson and Edmund Phelps played with feeling and beautiful tone the Bach concerto for two violins with orchestra. Rudolph Kvelve played Wieniawski's "Souvenir de Moscow" with good intonation and revealed genuine ability.

A LA CROSSE RECITAL

Wilma Anderson-Gilman, local pianist, appeared in La Crosse, Wis., April 1 in recital with Cordelia Lee, violinist, who has been a successful soloist twice with the Minneapolis Symphony Orchestra, as has Mrs. Gilman.

NORTHWESTERN CONSERVATORY NOTES

The School of the Ascension has been added to the list of schools in which the Public School Music Students are teaching. They now have charge of the music in eight Twin City schools. Helen Spellman, with Grace Windle and Nan Hunter as assistants, will do the teaching under the direction of Lillian Knott, head of the P. S. Music Department. The Glee Club of the P. S. Music is now working on a program to be given later in the spring. One of the principal numbers is to be Tennyson's "The Lady of Shallott." Josephine Retz Garns will read the poem.

John Seaman Garns gave a program of Irish numbers for the Rotary Club in the Gold Room of the Raddison on March 17, and on the 23d he entertained the men at the Inter-Fraternity Banquet at Donaldson's Tea Room in the evening with a program of humorous stories and poems. "The Pillars of Society," which was to have been given by the N. W. Repertory Players at the North High, March 29, had to be postponed because of a conflict in dates. It will be given April 12 in the Farm School Auditorium under the auspices of The Scandinavian Society.

Margaret Zeney, pupil of Mr. Fullerton, left Friday evening for Goodell, Iowa. Miss Zeney was engaged as soloist for the Declamatory Contest, which was held there April 1.

Vivian Johannes furnished one of the most enjoyable numbers that the Stanley Dramatic Club has had on its program this year at the last meeting at the home of Dorothy Goodyear, the club's president. Miss Johannes gave an informal talk on the life of Paul Laurence Dunbar, and then read a group of his poems. Ellen Garrison also gave a beautiful reading of a lullaby in negro dialect. Luella Rose Bender read Robert Service's "The Spell of the Yukon," by request.

The Northwestern Conservatory gave its first recital at Faculty Hour Saturday morning, April 1. J. Grant Dent played the cello, Ethel Tamberino the violin, and Alma Putman accompanied on the piano. Miss Putman, whose home is in Missouri, has been the accompanist for the artists traveling with the Minneapolis Symphony Orchestra in the South for the past two seasons. Luella Rose Bender assisted on the program, reading a group of poems by Robert Service.

Robert Fullerton, head of the Voice Department, meets with all the voice teachers every Wednesday following the students' recital. At these meetings Mr. Fullerton conducts a round table. Various phases of voice teaching are discussed. Last Friday Dorothy Hofflin read a paper or review of the methods followed in a New York school, from which she graduated.

At the student recital on Wednesday, Estelle Grindeland sang "One Fine Day," from "Madame Butterfly," Leila Morris played an impromptu, by Schubert; Lowell Holmes read "Black Thunder," by Vingie Roe; Ruth Knatvold sang "On Mighty Pens," from the "Creation," by Haydn, and Vivian Raabe played a mazurka, by Chopin.

RUTH ANDERSON.

William Kroll's Violin Recital

William Kroll, a lad of fifteen years of age and a talented pupil of Herbert Dittler, gave a violin recital on Tuesday evening, April 11, at Aeolian Hall, New York, assisted by Lazar S. Samoiloff, baritone. Master Kroll quite surprised the large audience with his finished playing.

The concert opened with Beethoven's sonata in D major, op. 12, for violin and piano, played by Master Kroll and Dr. N. J. Elsenheimer. This was followed by Mendelssohn's concerto in E minor, op. 64, played by the young violinist, with intelligence.

The other violin numbers were: Prelude and gavotte, Bach-Kreisler; prelude and allegro, Pugnani-Kreisler; "Intermede Arabe," Kramer, and "Village Dance," by Burleigh.

Master Kroll possesses much talent; his technic is well developed, and his intonation reliable. He showed excellent

training throughout his entire program, and did great credit to his teacher, Herbert Dittler, whose indefatigable efforts were crowned with success.

Mr. Samoiloff, who was in fine voice, sang delightfully. His numbers were: "Herbstlied," Tchaikowsky; "Le roi de Lahor," Massenet; "Sänger," Rubinstein; "Für Music," Franz, and "Serenade," by Tchaikowsky. His singing greatly pleased the audience, and he was liberally applauded. He responded with the prologue from "Pagliacci." Charles Gilbert Spross accompanied the singer.

MME. SCHUMANN-HEINK AGAIN ENJOYED AT DAYTON

**Yolanda Mero Another Distinguished Visitor—Chicago
Symphony Plays Final Program of Civic League
Series—Other Items of Note**

Dayton, Ohio, April 4, 1916.

Dayton music lovers again had the pleasure of hearing Mme. Schumann-Heink, on Monday evening, April 3. As is always the case with this great artist, she sang straight to the hearts of her audience. Her mature art and magnetic personality made a profound appeal to her listeners and won immediate response. Two groups of songs in German and one in English composed the program. The first group included two arias, "Armida," from "Rinaldo" (Handel), and "My Heart at Thy Sweet Voice" (Saint-Saëns), and three Schubert songs. In the second group were songs by Liszt, Wagner, Wolf, Brahms, Strauss and Weingartner. The artist's great versatility was displayed in the group of English songs. She sang with equal inspiration the impressive "Dawn in the Desert" (Ross), the tragic "Cry of Rachel" (Salter) and "Before the Crucifix" (La Forge) and the charming and vivacious "Good Morning, Sue" (Delibes).

Edith Evans played most artistic accompaniments.

This concert was the first of a series of three spring concerts to be held in Memorial Hall under the direction of A. F. Thiele.

YOLANDA MÉRÖ AT VICTORIA THEATRE

At the Victoria Theatre, on March 27, Yolanda Mero, the Hungarian pianist, appeared, delighting a large audience. Her program, an extremely enjoyable one, included the Mendelssohn rondo capriccioso, Brahms' B minor caprice, a group of Chopin-Schumann "El contrabandista" and Liszt's second rhapsody. The concert was under the auspices of the Women's Music Club.

LAST CIVIC MUSIC LEAGUE CONCERT

The last concert of the Civic Music League series was given by the Chicago Symphony Orchestra in Memorial Hall, March 29. The program was as follows: Overture, "The Secret of Suzanne" (Wolf-Ferrari), symphony, D. minor, No. 4 (Schumann), "The Wand of Youth" (Elgar), suite, op. 19 (Dohnanyi) and "Scenes de Ballet," op. 52, (Glazounow). The soloist of the evening was Harry Weisbach, concertmaster. He played the Bruch concerto, No. 1, in G minor.

FINAL SUNDAY AFTERNOON CONCERT

On March 26, in Memorial Hall, the closing sacred Sunday afternoon concert of the season was given by the Civic Chorus of 150 voices and orchestra of forty-five pieces. The program was interesting and well prepared, under the direction of A. L. Tebbs. The orchestra played the "Eury-anthe" overture (Weber), a movement of the Schubert B minor symphony, and numbers by Nevin and Edgar Stillman-Kelley. The choral numbers consisted of "Gypsy Life" (Schumann), "By Babylon's Wave" (Gounod) and "Wynken, Blynken and Nod" (Nevin). In the latter the soprano obligato was sung by Blanche Yeager Williams.

MARCH MEETINGS OF MUSIC CLUB

During the month of March the Women's Music Club held two very interesting meetings in the Y. W. C. A. auditorium. The first was a matinee musicale on March 14; the latter a lecture recital on March 28. The subject, "Women in Music," was ably treated by Payson Gregg Mabel Cook.

Portland Club Engages Julia Claussen

The Portland (Oregon) Apollo Club has engaged Julia Claussen for its second concert next season.

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HOLDS SPECIAL SERVICE AT TORONTO**

**Proceeds for Aid of Red Cross—Brilliant Program Presented—
Margaret George in Ottawa—Breezy Notes and
Mention of Canadian Musicians**

Toronto, April 2, 1916.

The Canadian Guild of Organists held a special service followed by a recital at St. James' Cathedral in this city on the evening of March 28, when the proceeds of the offertory were in aid of the Red Cross Society. Rev. Canon Plumptre is rector of the Cathedral, and Dr. Albert Ham, F.R.C.O., conductor of the National Chorus, is organist and director of the choir. In his address, the Venerable Archdeacon Cody, D.D., paid an eloquent tribute to music, and especially to organists and their noble instruments. Dr. Ham presided effectively over the music, during the service, after which the following numbers were contributed, Healy Willan's mastery and brilliant interpretation of the great Bach selection being worthy of special mention: "Trois Chants" (Franck), by Gordon Langlois, B.A.; "Suite Gothique" (Boellmann), by H. E. J. Vernon, Mus. Bac, F.C.G.O.; "Hora Mystica" (Bossi), by Otto James, A.R.C.O., and prelude and fugue in E flat (S. Ann), Bach, by Healy Willan, F.R.C.O. Patrons and officers of the Canadian Guild of Organists include Rolyalty and many other names, as follows: Honorary patron, His Royal Highness, The Duke of Connaught, K.G., Governor General of Canada; patron, Sir J. Frederick Bridge, C.V.O., M.A., Mus.D., F.R.C.O.; president, Albert Ham, Mus.D., F.R.C.O., Toronto; vice-presidents, W. Norman Andrews, F.C.G.O., Brantford; Arthur Dorey, F.C.G.O., Ottawa; Percival J. Illsley, Mus.D., F.R.C.O., Montreal; F. H. Torrington, Mus.D., Toronto; council, J. W. Bearder, F.R.C.O., Ottawa; Arthur Blakeley, F.C.G.O., Pasadena, Cal.; W. Buckley, Regina; Ralph Horner, Mus.D., Winnipeg; H. E. J. Vernon, Mus.B., F.C.G.O., Toronto; F. L. Willgoose, Mus.B., A.R.C.O., London, Ont.; J. E. F. Martin, Montreal; A. H. Egg, F.R.C.O., Montreal; A. E. Whitehead, F.C.G.O., A.R.C.O., Sherbrooke; F. G. Killmaster, B.A., Mus.B., London, Ont. Members of council (ex-officio), registrar, Charles E. Wheeler, F.C.G.O., London, Ont.; honorable secretary-treasurer, G. E. Holt, M.A., Mus.B., Toronto; assistant secretary-treasurer, E. Wodson, 60 Westminster avenue, Toronto; F. G. Killmaster, Mus.B., editor and business manager of the C.G.O. Journal.

MARGARET GEORGE IN OTTAWA

Margaret George (the gifted Canadian soprano who appeared here successfully this season with the San Carlo Opera Company), in a personal letter to a Toronto friend writes on March 18 from Ottawa, where she is visiting Mrs. Mayno Davis, treasurer of the Ottawa Ladies' Musical Club: "The time has slipped by so quickly and so pleasantly that I did not realize I had been here for ten days. I am engaged to sing with the Symphony Orchestra on April 5, so of course shall have to remain. As usual I have found the Ottawa people very charming and hospitable, and have accepted a great many engagements so far. The new hotel is a very beautiful place and I have had some delightful dinners there. It is still very cold with plenty of snow, but I am gradually becoming acclimated. Dora Gibson, a soprano from London, England, has been in the capital for some time and has sung a good deal."

CANADIAN ITEMS

Mischa Elman, who already has appeared here this season with great success before a tremendous audience, when he was solo violinist with the New York Symphony Orchestra, and many people could not gain admittance, will return to Toronto and give a recital at Massey Music Hall on the evening of April 10.

In its issue of March 28, the Toronto Globe prints the ensuing interesting paragraph from the graphic pen of H. Warner Allen, who has been at Verdun as a press representative: "M. Scott, the artist, remarked to me: 'This war is the end of the battle painter, since, apart from curiously lucky circumstances, there is absolutely nothing to paint. Modern warfare has nothing to do with colors. It is a symphony in sound. It is a subject matter for the musician, not the artist. Perhaps the musician of the future will be able to convert into terms of music the extraordinary contrasts of noise and sullen silence which one may hear in a bombarded town.'"

Euclid Hall, the palatial residence on the northeast corner of Jarvis and Wellesley streets, left by Mrs. Massey-Treble (daughter of the generous donator of Massey Music Hall to the city of Toronto) to the Methodist Church, will be devoted to educational purposes. The greater part of Mrs. Massey-Treble's large fortune is bequeathed to public institutions of a philanthropic, religious, educational and charitable nature.

The Toronto Conservatory of Music has an excellent orchestra which has been heard in public this season under

the capable direction of Frank E. Blachford, the well known violinist.

Luigi von Kunits and Jan Sikesz will be heard in a recital here at Forester's Hall tonight, the list of patrons including Mrs. A. J. Arthurs, Mr. and Mrs. Frank E. Blachford, Mr. and Mrs. Augustus Bridle, Mr. and Mrs. Victor Cawthra, Dr. and Mrs. Harold Clark, Dr. and Mrs. C. K. Clarke, Dr. and Mrs. Alex. T. Davies, Mrs. George Dickson, Mr. and Mrs. W. O. Forsyth, Colonel and Mrs. Gooderham, Mr. and Mrs. E. Hesselberg, Mr. and Mrs. P. A. Hinds, Mr. P. C. Kennedy, Mr. and Mrs. Viggo Kihl, Mr. Herz and Mme. Lavoie Herz, Mr. J. S. Loudoun, Mr. and Mrs. Francis Macklem, Mr. and Mrs. F. McGillivray Knowles, Signor and Mme. Morando, Dr. and Mrs. Torrington, Dr. and Mrs. A. S. Vogt, Paul Wells, Mr. and Mrs. F. D. Williams, and Mr. and Mrs. R. S. Williams, Jr.

If some of the music critics in the United States and England who are not familiar with the extent of what is being accomplished by teachers in Canada were to hear half a dozen and more of the artistic players W. O. Forsyth has brought before the public this season, astonishment would be the result. Detailed accounts of the performances of these brilliant and accomplished pianists will shortly appear in these columns.

Thomas H. George, who is well and favorably known in the musical circles of the United States and Canada, is now in khaki, having become attached to a prominent Toronto battalion, which is being congratulated upon having secured his services. Mr. George has canceled important engagements in the United States, in order to stand by what he believes to be the call of duty.

The early return of Percy Grainger to this city would be gladly heralded, for the pianist, both by his playing and composing, has won a host of Canadian admirers, among them the most critical and distinguished people of the Dominion.

Among those who entertained Mrs. Mayno Davis, of Ottawa, during her recent visit to this city, when she was the guest of Margaret George, the soprano, were Prof. and Mme. Hambourg. The latter's delightful reception and musicale served also as an au revoir occasion for the Misses Hambourg, who are at present with their brother, Boris Hambourg, the cellist, in New York.

A successful Red Cross tea and musicale was given by the young ladies of the Toronto Conservatory Music Residence in the New Recital Hall, University avenue, on Wednesday, March 15, from 4 to 6 p. m. Prominent among those present were Leila Wilson, of the residence, and Marion G. Ferguson, of the conservatory.

The Toronto Star Weekly of the 26th of last month prints an interesting photograph which shows the mountain chief of the Blackfeet Indian tribe, singing war songs into a talking machine at the Smithsonian Institution in Washington, D. C.

Bessie Bonsall Barron, the eminent Canadian contralto, has been heard frequently in public this season, while her charming home on Charles street, in this city, has been the scene of a number of important social and musical events.

MAY CLELAND HAMILTON.

ST. LOUIS CLUB AND RECITAL EVENTS

St. Louis, Mo., April 2, 1916.

"Morning with American Composers" was the subject of the Chaminade Choral Club Friday morning, March 24. The principal number was the cantillation, "The Pipes of Pan," verse by Cecil Fanning and the music by Lulu Jones Downing. The content of the poem was given by Mrs. W. A. Layman, assisted at the piano by one of the Chaminade Club's own composers, Mrs. P. V. Bunn. A paper was read on "American Composers," in which Edward A. MacDowell was placed in the front rank of American men composers and Mrs. H. H. A. Beach in that of the leading woman composers.

EULA DAWLEY'S RECITAL

Eula Dawley, dramatic soprano, made her initial bow to the St. Louis public in a most delightful song recital at Sheldon Memorial, Thursday evening, March 23, to a very representative audience under the local management of Elizabeth Cueny. Miss Dawley's rendition of the aria from "La Forza del Destino," by Verdi, was given with dramatic intensity. In her French group her diction was clear, and she sang with delicacy and charm. Her English group was given with a great deal of feeling. Closing with Massenet's aria from "Herodiade," Miss Dawley showed interpretative ability of a high order. The violin obligatos were well performed by Alice Ruemmeli, the young sister of Marie Ruemmeli, the St. Louis pianist. Miss Dawley responded with encores after each group, and St. Louisians remembered her with many floral pieces. St. Louis is glad to welcome Miss Dawley to the ranks of its musicians.

MACON, GA.—An interesting program was prepared for music lovers at Christ Episcopal Church, by Mildred Langworthy, soprano; Peyton Jones, tenor, and Rollo S. Smith, organist.

OMAHA IS PROUD OF KELLY'S LATEST CHORAL CONCERT

A Capella Choir Slugs Admirably—Lucas' "The Bells"
Featured—Mme. Claussen a Favorite—Symphony
Concert—Miss Hopper's Going Regretted

Omaha, Neb., April 10, 1916.

For the first time in over five years, the Mendessohn Choir of Omaha, Thomas J. Kelly, director, presented a program of unaccompanied part songs here recently. The concert was given in Boyd's Theatre, which is much better adapted than the large municipal auditorium, to reveal in all their wealth of detail the beautiful effects obtained by this remarkable organization. Results in color contrast, the illumination of hidden text meanings, and other features which remain a sealed book to most choral bodies, are gained by this choir with a regularity which proves that the process has become a fixed habit with them. In fact, the choir seems unable to sing otherwise than well. The opening number of the program was the chorale, "To God on High," from Mendelssohn's "St. Paul," in the delivery of which a high standard of pure and well balanced part singing was set. The devotional mood was further emphasized by the chaste and reverent rendition of an eight part "Crucifixus," by Lotti. The climax of the group, however, was reached in the elevated and inspired singing of the anthem, "How Blest Are They!" by Tschaiakowsky, a truly moving and noble performance. The next group consisted of two numbers by Coleridge-Taylor. The first, "Whispers of Summer," was charming in its delicacy and softness, and the second, "The Lee Shore," tense and dramatic in effect.

In a modern madrigal, by Clarence Lucas set to Poe's poem, "The Bells," the choir reached the heights of choral virtuosity. Very modern and effective is the music, faithfully mirroring the atmospheric tinkle of the sleigh-bells, the din and clangor of the wild alarm bells, and all the other varieties so poetically portrayed by poet and composer. Two negro spirituals, arranged by H. T. Burleigh, proved highly interesting, and lent variety to the program. The last group contained Elgar's "Weary Wind of the West," "You Stole My Love," by MacFadyen, and "Annie Laurie," in the Balmoral choir arrangement. In these, as in the previous numbers, Mr. Kelly's powers of searching analysis, his absolute command over the singers, and his admirable feeling for shading and contrast, were in constant evidence.

The assisting artist of the occasion was Julia Claussen, of the Chicago Opera Association, whose reputation as an artist is firmly established here. Mme. Claussen sang the "Plus Grand" aria, by Gounod, and groups of songs in English, Swedish, and German, displaying all the refinements of vocalization and interpretation, which have made her persona grata in exclusive musical circles everywhere. Mme. Claussen was ably accompanied by Eleanor Scheib.

NEW YORK SYMPHONY ORCHESTRA HERE

The latest musical event conducted under the auspices of the municipality of Omaha took the form of a concert by the New York Symphony Orchestra, under the baton of Walter Damrosch, with Josef Hofmann as soloist, and this affair occurred March 24 at the Auditorium. The symphonic offering of the occasion was Tschaiakowsky's fifth, which was performed with all the dramatic intensity, fire and emotional color which the work not only justifies, but demands. Some excerpts from "Iphigenia in Aulis," by Mr. Damrosch, were rendered, and created a fine impression. Mr. Hoffmann played the Rubinstein G major concerto.

KREISLER'S RECITAL

Fritz Kreisler gave a violin recital March 28 before a large audience. Carl Lamson accompanied well. This recital was the last of a series known locally as the "Charity Concert Course," promoted by the Associated Retailers of Omaha. The course has been successful beyond expectations, and has greatly increased local interest in musical affairs. Plans for a still more elaborate series for next season already are well under way.

THOMAS J. KELLY IN CHICAGO

Thomas J. Kelly expects to divide his time from now till summer between this city and Chicago. He plans to spend only the week ends here, and expects to locate permanently in the Illinois city at the season's close. Mr. Kelly is in Chicago at the present time.

EVELYN HOPPER LEAVES OMAHA

This city loses an efficient worker for the cause of good music in the departure of Evelyn Hopper, who left this week with New York City as her ultimate destination. For a number of years Miss Hopper has been actively engaged in promoting and managing musical attractions, and a list of the well known artists who have appeared here under her management would be a formidable one. She has also been active in the teaching of singing, having for several seasons past held the position as director of the

vocal department of Bellevue College. Miss Hopper goes to New York in the interest of Frances Nash, the pianist, whose success demands greater activity on the part of the manager.

JEAN P. DUFFIELD.

NEW ORLEANS WARMLY GREET WYNNE PYLE IN PIANO RECITAL

Young Artist Appears Under Auspices of Junior Philharmonic Society—Final Philharmonic Concert Introduces
Emilio de Gogorza—Other Recent Activities

New Orleans, La., April 10, 1916.

Wynne Pyle made her initial New Orleans appearance under the auspices of the Junior Philharmonic Society on March 25 and proved to be a pianist of fine attainments. Her readings were characterized by good musicianship and a fine artistic sense. Her performance of the Brahms variations on a theme by Paganini deserved the prolonged applause which it received. Miss Pyle's recital was held at Marquette Hall and was well attended both by the young folk and the grown-ups.

PHILHARMONIC'S FINAL CONCERT

The final Philharmonic concert of the season introduced to a very large audience Emilio de Gogorza, baritone. Mr. de Gogorza sang a well selected and exacting program in a thoroughly enjoyable manner, his vocal quality, artistic temperament, musicianship and diction uniting in making him an artist of distinction. One of his most effective numbers was the aria from Massenet's "Roi de Lahore."

CERCLE LYRIQUE ENTERTAINS

The Cercle Lyrique recently met at the home of Mr. and Mrs. Bussiere Rouen and presented a program devoted to works of César Franck and Camille Saint-Saëns. Those who participated in the pleasurable and educational musicale were Mesdames H. O. Bisset, William Taylor, Paul Villere, Rene Sere, R. Schmidt; Clara Howell, Elenora Rheams, Amelia Dufilho, Mary Braud, Rose Monnier, Ella de los Reyes, Stephanie Levert, Mariette Sarra, Juliette Desforges; Andre Lafargue, Alfred Theard, Rene Salomon, and John Crozier. The director of the Cercle is George O'Connell; the president, Mrs. H. O. Bisset, one of this city's most accomplished vocalists.

NEWCOMB SCHOOL OF MUSIC RECITAL

Virginia Westbrook, soprano and member of the faculty of the Newcomb School of Music, gave a recital at the school hall. Her program was one of the most beautiful presented here in a long time, Sgambati, Franck, Debussy, Paladilhe, Brahms, Grieg, Jansen, Rachmaninoff, Duparc, Arensky and Ferrata being among the composers represented. Mrs. Westbrook's work is always artistic and never fails to give enjoyment.

PENHA-GUERRERO RECITAL

Michael Penha, a Dutch cellist, and Alberto Guerrero, a Chilean pianist, were heard at Gibson Hall. The Grieg sonata, a minor, was very well performed, as was also the Bruch arrangement of the "Kol Nidrei." Mr. Penha's tone is large, if not always mellow, and his technical command of his instrument has been carried to a fine degree. Mr. Guerrero played his Chopin numbers, especially the smaller ones, with much charm. Both young men were well received and were forced to grant encores.

NOTES

Agnes Gottschalk, sister of Robert Gottschalk, the tenor, gave a song recital at Marquette Hall. James Black presided at the piano.

HARRY BRUNSWICK LOEB.

Music at Home

[From the Charleston (S. C.) News, March 26, 1916.]

What contributes more to the pleasure of evenings at home than music? To cultivate the art among children creates and fosters a refined sentiment not forgotten in later years. The blending of the voices of parents and children in song strengthens the ties that bind them together. It makes the home life attractive, interesting and beautiful, and in those homes where it is cultivated there will be found greater freedom from discords and inharmonious contentions, that render so many parents miserable and make the children anxious to get away. Music is not an unmanly or an effeminate way of spending one's time, as many unrefined parents aver, when they proscribe even the coveted fiddle their sons enjoy scraping in the attic. If it can be afforded every household should have a musical instrument. It will keep the children at home and very often out of bad influences elsewhere.

AUGUSTA, GA.—José Andonegui's series of Sunday afternoon concerts is drawing large audiences.

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JOSEPH STRANSKY, Conductor

SPRING TOUR ITINERARY

April 10.	Urbana, Ill.	Afternoon and evening.
April 11.	Peoria, Ill.	Evening.
April 12.	Dubuque, Ia.	Afternoon and evening.
April 13.	Cedar Falls, Ia.	Afternoon and evening.
April 14.	Cedar Rapids, Ia.	Evening.
April 15.	Oskaloosa, Ia.	Evening.
April 17.	Des Moines, Ia.	Afternoon and evening.
April 18.	Des Moines, Ia.	Afternoon and evening.
April 19.	Omaha, Neb.	Evening.
April 20.	St. Joseph, Mo.	Evening.
April 21.	Kansas City, Mo.	Afternoon.
April 22.	Manhattan, Kan.	Evening.
April 23.	Hays, Kan.	Afternoon and evening.
April 24.	Lindsborg, Kan.	Afternoon.
April 25.	Hutchinson, Kan.	Evening.
April 26.	Hutchinson, Kan.	Afternoon and evening.
April 27.	Okla. City, Okla.	Evening.
April 28.	Shawnee, Okla.	Evening.
April 29.	Ardmore, Okla.	Afternoon and evening.
April 30.	Denton, Tex.	Afternoon.
May 1.	Fort Worth, Tex.	Evening.
May 2.	Dallas, Tex.	Afternoon.
May 3.	Dallas, Tex.	Afternoon and evening.
May 4.	Shreveport, La.	Afternoon and evening.
May 5.	Waco, Tex.	Afternoon and evening.
May 6.	Austin, Tex.	Evening.
May 7.	Galveston, Tex.	Afternoon and evening.
May 8.	Houston, Tex.	Afternoon and evening.
May 9.	New Orleans, La.	Evening.
May 10.	Mobile, Ala.	Afternoon and evening.
May 11.	Montgomery, Ala.	Evening.
May 12.	Birmingham, Ala.	Afternoon and evening.
May 13.	Meridian, Miss.	Evening.
May 14.	Jackson, Miss.	Afternoon and evening.
May 15.	Memphis, Tenn.	Evening.
May 16.	Memphis, Tenn.	Evening.
May 17.	Chattanooga, Tenn.	Evening.
May 18.	Nashville, Tenn.	Evening.
May 19.	Nashville, Tenn.	Evening.
May 20.	Roanoke, Va.	Evening.

FELIX F. LEIFELS, Manager, CARNEGIE HALL, N. Y.

PITTSBURGH SYMPHONY CONCERTS SEEM ASSURED

Philadelphia Orchestra May Give Series Next Season—Much Local Interest Aroused Over Such a Prospect—What an Orchestra Means to a Community

Pittsburgh, Pa., April 10, 1916.

The orchestral situation is still one of considerable discussion, but nothing definite has been done, although there is every probability of a series of concerts next winter by the Philadelphia Orchestra. The thought of a series of such concerts has aroused much interest among the local music students and teachers, but those who are the most interested are not in a position to finance the project, and for the deep interest that is now manifested, it is hoped that the good hearted people of Pittsburgh will again have an organization of their own, to uphold and encourage the local musical interests.

The absence of a permanent organization has meant more to some students and teachers than the public or even society realizes, as many depend largely on such an organization for part of their musical education, and any one who is a true musician and teacher at heart tries to impress upon the student to play and sing nothing but good music. In order to assist both teacher and student along this line there must be a substantial background to the public's music, one that will constantly bring into prominence the importance of the art, and create in the student the deep inspiration of a real artist. Can this be accomplished in a city the size of Pittsburgh without an orchestra?

PITTSBURGH LOSES PROMINENT SOPRANO

May Marshall Cobb, who has filled the position of soprano soloist in some of the best churches of Pittsburgh and who at present is soloist in the Emory Methodist Church, has accepted a similar position in the West End Presbyterian Church, New York. Mrs. Cobb has become a special favorite, not only for her fine church work, but also because she is an excellent concert singer and has won considerable recognition as soloist with various orchestras. While her departure is the source of regret to her many friends and admirers here, they are glad that her new field will give her added opportunities which will, undoubtedly, be successful.

LUIGI VON KUNITS AGAIN HEARD HERE

Monday afternoon, April 3, in the ballroom of the new William Penn Hotel, Luigi von Kunits and Jan Sikesz gave a joint program in the interests of the Mme. Wadlington Relief Fund.

Mr. von Kunits was formerly concertmaster of the Pittsburgh Orchestra; his playing has always been enjoyed.

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"Miss Schutz created a decidedly favorable impression by her work at the Festival."—Worcester Telegram.

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and it afforded much pleasure to hear him again in his old home town. Mr. Sikesz is practically a stranger to Pittsburgh musical circles, but his work is very acceptable.

NOTES

On March 31, the Anvil Chorus, a new organization of the Warrington Avenue United Presbyterian Church, gave its first annual concert in the church. The program opened with the "Anvil Chorus." Roy G. Downs, of Buffalo, has been directing the choir for the past three months.

A quartet consisting of Mildred Eiler, soprano; Mabel King, contralto; Walter Steineker, tenor, and George Wahl, presented a delightful program on March 31 at the home of Mr. and Mrs. George W. Hackett on Morewood avenue. They were assisted by May Marshall Cobb, soprano, and Mrs. E. Ellsworth Giles, accompanist. These singers are of the younger musical set, and are rapidly winning favor among local musical circles.

H. E. W.

Harold Bauer's Final New York Recital for the Season

Harold Bauer attracted a capacity audience to Aeolian Hall on the occasion of his finale New York recital for this season on Sunday afternoon, April 9. He could not have been in better technical condition and he played with his old-time vitality and beauty of tone. But he appeared to be a little jaded emotionally. Some of the more poetic and pathetic in his all Chopin program were played a trifle too fast, to be expressive, as if the pianist had no tears to spare and no great stock of sentiment left after the demands of a strenuous season. His interpretations, however, seemed to be very much to the liking of his hearers, who applauded him vociferously at the end of each number and compelled him to add the customary extra numbers at the close.

The program contained a few compositions of Chopin, which are not very often heard in public, such as the C sharp minor nocturne, the F sharp minor polonaise, and the J flat major waltz.

One of the best played works on the program was the berceuse, which requires a flawless technic, a beautifully delicate tone, but which does not demand much depth of emotion. Perhaps the least satisfactory number was the lovely A flat major etude, which requires nothing but sad sentiment and tender longing. Harold Bauer did not get the spirit of this pathetic elegy, which was the last composition Liszt played when he bid the world good night and closed his piano forever.

The complete program was as follows: Nocturne in C sharp minor, Op. 27, No. 1; nocturne in F sharp major, Op. 15, No. 2; polonaise in F sharp minor, Op. 44; sonata in B minor, Op. 58; ballade in F major, Op. 38; berceuse in D flat major; Op. 57; fantasia in F minor Op. 49; three etudes—F minor, A flat major and D flat major, Op. Posth; etude in C sharp minor, Op. 10, No. 4; waltz, in A minor, Op. 34, No. 2; waltz in G flat major, Op. 70, No. 1; Scherzo in C sharp minor, Op. 39.

Progress of the "Progressive Series"

The Art Publication Society's "Progressive Series of Piano Lessons" is making truly remarkable progress in its adoption in the curriculum of schools and larger public institutions of learning. A recent issue of the MUSICAL COURIER told of its incorporation in the summer normal course of the Catholic University of America, which necessarily means its further extension among the Catholic schools in general, as the teachers who learn how to apply it in the summer return in the fall to recommence the work at their respective schools.

One of the latest schools to adopt the "Progressive Series" as part of the regular curriculum, with credits for proficiency, is the Allentown College for Women, a large and important school in Allentown, Pa.

The Allentown Democrat (March 15, 1916), in commenting upon the adoption of the "Progressive Series," says: "That it should not have been included long ago in the curriculum of all schools seems passing strange. Lack of standardization and some duly authorized source for certification of teachers has no doubt been more or less responsible for retarded action along this line. Now that a definite plan has been worked out, whereby students, teachers, colleges and conservatories can work along uniform lines, music will soon take its proper place."

The rapid and general adoption of the "Progressive Series" is truly gratifying as a sign that the music teach-

ing profession in general is always seeking for the best; and surely such men as Leopold Godowsky, Josef Hofmann, Emil Sauer and Edgar Stillman-Kelley, editors of the "Progressive Series," are eminently suited to provide the best there is in piano instruction.

LAWRENCE BREVITIES

Shostac Quartet Welcomed in Lawrence—University School of Fine Arts Has Alert Faculty

Lawrence, Kan., April 4, 1916.

The Shostac Quartet demonstrated its artistic worth in a fine program in Fraser Hall, Thursday evening, March 30. A large and enthusiastic audience of students and townspeople completely filled the hall, and gave close attention to the work of this new quartet. The program, made up of modern Russian music, was a most interesting one. The Tchaikowsky number was beautifully played, with great vigor for which this quartet is so much praised. The Arensky trio was the best received number on the program, and the players were forced to bow their thanks several times. The program was brought to a close by a finished performance of several lighter numbers. The Shostac Quartet is a noteworthy addition to the musical forces of Kansas City, and it is to be hoped that financial support will be forthcoming to keep it from breaking up and going the way of most string quartets.

FARRELL VOCAL RECITAL

Joseph Farrell, basso, associate professor of voice in the University School of Fine Arts, gave a fine vocal recital Wednesday evening, March 29. His program consisted of songs and airs by Lully, Handel, Haydn, Schubert, Beethoven, Mozart, two songs by Professor Skilton, a local composer, and a fine group of songs in English. Professor Farrell, a Leipzig graduate, has a fine voice, knows how to sing, and how to interpret. His one fault, and that not a bad one, is a light indistinctness in his enunciation. His program covered many styles and periods, and he proved himself an adept in nearly all of them. Anna Sweeney, a member of the piano faculty, played beautiful accompaniments, and added much to the program of giving masterful performances of four piano solos. Professor Preyer's "Serenade Espagnole" made a hit with the audience, and he was forced to acknowledge the applause of the large audience. Professor Skilton's "Eldorado," sung by Mr. Farrell, also made a good impression.

NEVIN PREPARING MUSICAL PROGRAMS

Arthur Nevin is busy night and day at present rehearsing for the performance of the "Redemption," to be given April 16, and composing music for the great May fete, which will be the joint work of Percy Shostac, Arthur Nevin and Doctor Goetz.

SKILTON LENTEN RECITALS

C. S. Skilton, professor of organ, is giving a series of Lenten recitals. The first took place March 28 at Fraser Chapel. He played an interesting program to a large and appreciative audience. The Mendelssohn sonata, No. 1, in F minor, was especially well received. He was assisted by Cora Irene Reynolds, instructor in voice, who sang beautifully the air "With Verdure Clad," from "The Creation." H. L. B.

Lydia Lindgren Sings at Columbia University

On Sunday evening, April 9, Lydia Lindgren was heard at a concert at Columbia University, New York. A large audience assembled to listen to this dramatic soprano, who, as a member of the Chicago Opera Association, has gained for herself a wide circle of sincere admirers of her splendid art. On this occasion, she displayed her excellent histrionic ability in Musetta's waltz song from Puccini's "La Boheme," and in the "Habanera" from "Carmen." The latter was sung with a verve which delighted her auditors. She also sang Willeby's "L'Heure Exquise" and Van Alstyne's "Memories."

Undoubtedly the feature of her program was the "Ave Maria" of Charles F. Hanson, the composer. Mr. Hanson made the trip from Boston especially to hear Miss Lindgren in this number. The beauty of this melodious work was greatly enhanced by the cello obligato of Mr. Hanson and the violin obligato by his son, Arthur Hanson. The song was warmly received, as were all Miss Lindgren's offerings, and she graciously gave as encore a charming Italian song.

At the close of her numbers, Miss Lindgren requested her teacher, Elise Kutscherra, who was in the audience, to sing. This Mme. Kutscherra did to the delight of all present.

BRUNSWICK, GA.—This city has arranged for a series of Sunday afternoon concerts in Hanover Park for the coming spring and summer. The first of these concerts was given by the First Regiment Band, led by J. H. Baumgartner, and was heard by fifteen hundred people.

WIDE AWAKE MISSISSIPPI MUSICIANS

"A Few Facts" Shows Progressive Southern Spirit—Music Festival Announced

A booklet which gives evidence of a wide awake Mississippi Music Teachers' Association, under the title of "A Few Facts," has been issued by that organization. The president is Mary L. Holman; secretary, Mrs. E. H. Hart (Meridian School of Music, Meridian, Miss.), and the assistant secretary, Miss Terry Moore.

According to the booklet the Mississippi Music Teachers' Association stands for: The elevation of the standard of music teaching in Mississippi; the cultivation of a fraternal feeling among teachers; the cultivation and improvement of musical taste throughout the State and the encouragement of Mississippi composers and performers.

Following this is a list of "Some up-to-the-minute teachers."

What has been accomplished already is set forth in these statements:

"One successful convention. Chances for teachers from different communities to know each other. Opportunities for up-to-date teachers to learn something new. Resolutions in favor of raising standards for music teachers adopted. Bulletin containing proceedings of 1915 convention, published and sent to members, important libraries, musical magazines and prominent musicians in other States. Mississippi music given publicity—numerous articles in newspapers. Review of present condition of public school music in Mississippi published. Resolutions adopted looking toward credit for private music study in public schools, due credit for music in school curriculum, and new courses in public school music for State. Several Mississippi artists and one Mississippi composer given a hearing. Names of over 500 Mississippi music teachers listed, and each one communicated with. Music teaching like all other dignified professions, systematically organized."

"More Boosters" stands next.

What is being accomplished is contained in these statements:

"Second convention being planned. To be held in Meridian May 9, 10, 11 and 12. Watch for program—fine addresses, good music, social gathering, fun. Standardization committee at work on plan to raise efficiency of music teaching and to place Mississippi in line with other progressive States. Standard course in theory to be offered as guide for work collateral with practical music study being planned by a committee. Standard vocal course to be offered as guide for singing teachers, being planned by a committee. County Music Teachers' Association being fostered. Some already started. A chance for frequent meetings and inspiring intercourse. Names of members being made known in State as teachers who believe in progress. Campaign for more publicity for Mississippi music being continued. Campaign for more members in the association being pushed. A larger organization means a stronger organization. A stronger organization means more power and the attainment of more of our ideals."

In the next place follow the names of "Still More Progressives."

What may be accomplished is herewith given according to the booklet:

"Better conventions each year. Every worth while Mississippi music teacher a member of the organization and working should to shoulder with his professional associates for more and better music. High efficiency required of every music teacher—fakes eliminated. As a result more and better pupils, adequate recompense and worthier position in the community. Missed lessons paid for. Longer teaching season. Music teachers' association in every county and in every town where there are at least two teachers—a chance to keep up to date. Choral and orchestral societies in every town. Concert bureau to exploit Mississippi artists. Publicity bureau to keep music and music teachers before the public. Quarterly magazine devoted to Mississippi musical interests. More music in public schools and better teaching. Cooperation of school and private music teachers. Credit in public schools for private music study. Better understanding of music by

teachers' patrons. No demand for teaching of ragtime and other cheap music. Provision for aged and worn out teachers. You may not live to see all these things come true. Do you care about some of them? What can you do by yourself? Join the association and help push."

The Meridian Music Festival is announced for May 9, 10, 11 and 12 under the auspices of the Matinee Musical Club as follows: May 9, Mendelssohn's oratorio "Elijah," by the Harmonie Club; May 10, the Reynold Sisters; May 11, Carl Jörn, tenor of the Metropolitan Opera Company; May 12, New York Philharmonic Orchestra and assisting soloists.

Palm Sunday Services at St. Francis Xavier's Church

The Palm Sunday services at St. Francis Xavier's Church, New York, contained musical features of particular value and interest.

After the chanting of the Passion of Our Lord, three beautiful numbers were performed, "Asperges," "In Monte Oliveti" and "Gloria Laus," by P. A. Yon. The latter, as prescribed by the ritual, was sung in the vestibule of the church, making a very impressive opening for the high mass which followed.

The "Kyrie," "Sanctus Benedictus" and "Agnus Dei" were from the Mass in C for four mixed voices (a capella) by P. A. Yon. Detailed accounts of this work appeared in the MUSICAL COURIER last year at this season.

The "Credo" and the "Proper" of Palm Sunday were sung in Gregorian, harmonized and arranged by P. A. Yon.

The evening service consisted of Psalms in Gregorian; hymn, Witt; "Ave Regina," Maldegem; "Improperium," Witt; "O Salutaris," Stunz, and "Tantum Ergo," No. 5, by P. A. Yon.

With Palm Sunday, the Lenten services came to a close. Mr. Yon, whose indefatigable efforts to retain the high standard of music in this church in producing new works for chorus as well as for organ, succeeded most admirably, which increased his fame as organ soloist and choirmaster.

Rev. Father Young, the Gregorian authority, is in charge of the boys' choir and Liturgy. The soloists during the Lenten services were: A. Pardo, S. Bogatto, A. Augenti, F. d'Orbessan, O. Langevin, J. Swift (S. J.), L. de Hierapolis, T. Taaffe and A. Mansfield.

The program for Sunday, April 23 (Easter Sunday), will be: Organ prelude, "Fantaisie in D major, by Joseph Rheinberger; processional, "O Fili" (ancient); "Missa Solemnis," P. A. Yon (new), for solos and chorus of four mixed voices; andante, J. G. McNeil; "Proper of the Mass" (Gregorian); organ postlude, "Sarti," by Tournemire; organ prelude, second sonata, M. E. Bossi; Psalms, in Gregorian, harmonized by P. A. Yon; "Haec Dies," for four male voices, P. A. Yon; "Regina Coeli" (new), P. A. Yon; "Ave Maria," for four mixed voices, by Witt; organ solo, "Melodia," by Cottone Maurer; "Sanctus Benedictus," for four male voices and organ, by Witt; "Tantum Ergo," P. A. Yon (new), for bass solo and four male voices; postlude, "Alleluja," by A. Joseph Monar.

Three Interesting Newcomb School Programs

Three interesting programs were presented within the last few weeks at the Newcomb School of Music, New Orleans, of which Leon Ryder Maxwell is the director. The first was a song recital by Virginia Westbrook, a soprano, who is not only an interesting singer, but an excellent accompanist. She has been coaching with Mr. Maxwell. Her program was as follows: "Separazione," Sgambati; "Le Mariage des Roses," Franck; "Nuit d'Etoiles," Debussy; "Psyche," Paladilhe; "Die Mainacht," Brahms; "Mit einer Wasserlilie," Grieg; "Ein Schwan," Grieg; "Waldesgespräch," Jensen; "O Thou Bilowly Harvest Field," Rachmaninoff; "L'Invitation au Voyage," Duparc; "La Belle du Roi," Holmes; "But Late in Dance I Embraced Her," Arensky; "Soft-footed Snow," Lie; "Don't Cèare," Carpenter; "The Wave," Ferrata.

A few days after Mrs. Westbrook's appearance, Walter Goldstein, of the Newcomb piano department, presented one of his advanced pupils, Mary Louise Tobin. Among other numbers Miss Tobin played the Brahms rhapsody in G minor, Chopin's "Berceuse," Liszt's "Waldesrauschen," and

the last movement of Moszkowski's concerto in E major. An organ recital by Gladys M. Fry, a pupil of Henry Drueing, who heads Newcomb's organ department, was given April 5. Although still an undergraduate at Newcomb, Miss Fry has recently been appointed organist in one of the New Orleans churches. Her recital program was: Prelude and fugue in G, J. S. Bach; "Prière," Borowski; "Caprice," J. Sturges; "Communion," op. 2, No. 4, Batiste; "Litany," Schubert; "Marche Funèbre," Chopin; andante in D flat, Chauvet; "Vision," A. Bibl.

SKOVGAARD'S OREGON ENCOMIUMS**Danish Violinist Assisted by Metropolitan Company Delights**

Skovgaard and the New York Metropolitan Company of Grand Opera Singers were heard at the Grand Opera House last night by one of the largest crowds witnessing a musical performance in Salem for several months. Swept by the marvelous depth and purity of tone of the rare Stradivarius violin upon which Skovgaard played and by the masterful technic of the player, the hearers could not be satisfied and each number was the inspiration for prolonged applause.

Skovgaard is a man of imposing personal appearance, being well over six feet in height. If any feature of his mastery of the violin is pre-eminent, it is his technic. . . . All the numbers were keenly enjoyed, but the best was the "Humoresque," which no artist appearing in Salem has equalled. Skovgaard played it as an encore to the concerto in G minor by Max Bruch, which was his first number.—Daily Oregon Statesman, Salem, Ore.,—January 13, 1916.

A large and enthusiastic audience greeted Skovgaard, the Danish violinist, and the New York Metropolitan Company at the Nataritorium last night. Skovgaard came fully up to the expectations and was forced to give a great many encores. He plays easily and simply with a pure, true tone, and without the ostentation that often mar the performances of less genuine artists. The vocalists were all pleasing. . . . Special mention should be made of Alice Skovgaard, who not only showed admirable interpretive ability in her piano numbers, but as accompanist added materially to the pleasure of the evening by exhibiting that unusual combination in an accompanist, sympathy and restraint.—Medford (Ore.) Sun, January 15, 1916.

Mr. Skovgaard as a violinist is in class with the big ones. In fact, from a standpoint of tone and technic, we believe him equal to violinists who have made a reputation on both sides of the Atlantic.—Medford (Ore.) Mail-Tribune.

There is no doubt but that Skovgaard is a great artist. He has been compared with Kubelik, Kreisler, Zimbalist and other world famous artists and proved himself in this class. He is a large man of distinct Scandinavian appearance, and he played with the unaffectedness and unostentatiousness of his race. His bow brought forth rich, full tones, or the finest shading conceivable, and his technic was perfect. One of the most enjoyable selections of the evening was his own composition, "Witches Dance," a weird, but beautiful composition. . . . The closing number was the ever popular "Barcarolle," from "The Tales of Hoffman," sung by the entire company. Mention of Mrs. Skovgaard, who accompanied the soloists, must not be overlooked. Her work was all that could be desired and she was forced to respond to an encore to her solo, toccata, D minor.

In all, the concert was greatly enjoyed and pronounced one of the best companies that has ever appeared here.—Albany (Ore.) Daily Democrat.

Helen De Witt Jacobs' Many Bookings

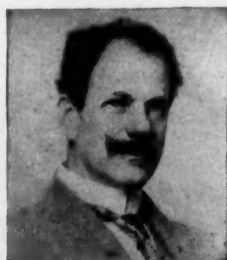
Helen De Witt Jacobs, the young American concert violinist, appeared in Bellrose, L. I., on Saturday evening, April 1, at a private recital given at the residence of Helen Marsh. Among Miss Jacobs' selections were Vieuxtemps' concerto in D minor, "Zapateado" (Sarasate), "German Dance" (Dittersdorf); "Spanish Serenade" (Chaminade-Kreisler), and others. Miss Jacobs' playing was enthusiastically received. She responded with many encores, and received several beautiful floral offerings.

On Saturday evening, April 15, Miss Jacobs played for the People's Institute of Brooklyn, at the Bushwick High School, on which occasion she performed a number of standard solos.

Sunday evening, April 16, Miss Jacobs was booked to appear at a concert given at the Trinity Methodist Episcopal Church, Staten Island, N. Y. Her program contained romance from Wieniawski's second concerto. At this concert, Miss Jacobs took part in several ensemble numbers.

On Sunday afternoon, May 7, Miss Jacobs will appear as soloist at the Belle Harbor Yacht Club, Belle Harbor, L. I., where she will play a varied program.

Miss Jacobs contemplates giving another violin recital in Brooklyn the latter part of May.



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MUSIC SUPERVISORS' CONFERENCE LEAVES UPLIFT STAMP ON LINCOLN

New England Conservatory Alumni Meet—Recitals of Note—
Lincoln Musician's Thesis-Elman Applauded—
Pageant Arranged—University Notes

Lincoln, Neb., April 5, 1916.

The impression left upon a city, by a visit from such an aggregation of cultured people as constituted the Conference of Music Supervisors is of permanent value. Our merchants, our hotel keepers, our Commercial Club, and the music fraternity in general, has expressed the opinion that a finer body of men and women has never graced our city. Lincoln still shines with reflected light from the beams of this National Conference.

The keynote of the entire convention was the musicians duty to the community at large. Already we note here the result of the talk on community singing, and particularly the wonderful impetus given, to the actual singing by the huge audience, Thursday night under the thrilling and uplifting direction of William L. Tomlins, of Chicago. At clubs and banquets the people are singing and enjoying it as never before.

NEW ENGLAND CONSERVATORY ORGANIZATION

A meeting was called during the conference for students and graduates of the new England Conservatory of Music, Boston, for Friday afternoon in the Garden Room of the Lincoln Hotel. The result was a "Get Together" of men and women from Maine, Indiana, Oklahoma, South Dakota, Wisconsin and Nebraska and a permanent organization was formed. It was discovered that there is still one instructor in the conservatory whom all had in common—Louis C. Elson, critic and instructor in theory and musical history.

THE STECKELBERG ENSEMBLE

Nothing but enthusiastic praise has been heard this month, for the ensemble work of Carl Frederic Steckelberg, violinist, and Mrs. Steckelberg, accompanist, at the 257th afternoon concert of the Matinee Musicale, these artists gave one of the strongest programs ever heard in the Temple Theater. Mr. Steckelberg's violin is a fine old instrument with a magnificent tone. His sympathy and love for the artistic and his rare gift of interpretation, linked with skilled technic, makes him a violinist of the first rank.

At this same concert, Edith Roberts Ludwick gave a delightful song recital accompanied by Dr. Mayhew. Mrs. Ludwick has a charming personality and a beautiful rich soprano voice which never fails to please. The program follows: Romance in G, op. 40 (Beethoven), Mr. Steckelberg; "Deh viene non tardar" (Mozart), from "Le Nozze di Figaro," Edith Roberts Ludwick; "Siciliano et Rigaudon" (Francoeur-Kreisler), "Hungarian Dance," No. 20 (Brahms), Mr. Steckelberg; "Ich trage meine Minne" (Strauss), "Chanson Triste" (Duparc), "Toujours a Toi" (Tschaiakowsky), Edith Roberts Ludwick; "Perpetuum Mobile" (Reis), "Viennese Popular Song" (Kreisler), "Polonaise Brillante," op. 4 (Wieniawski), Mr. Steckelberg; "Apparitions," "Love Song," June" (Downing), Edith Roberts Ludwick.

FABBRINI PIANO RECITAL

The Italian pianist, Giuseppe Fabbrini, gave a piano recital before the members of the Matinee Musical the first of the month and won scores of admirers by his scholarly renditions. His brilliant coloring, splendid technic and unaffected style, combined with artistic interpretations, puts him in a prominent place among young artists. His program was a heavy one of standard and modern works.

MISCHA ELMAN AT THE OLIVER

Dr. Willard Kimball, director of the University School of Music, presented Mischa Elman in the Artist's Course at the Oliver, and this noted violinist was welcomed by music lovers from Lincoln and all the suburban towns. There was recall after recall by the large audience, and Mr. Elman was most gracious and gave us of his very best. A varied program, with encores afforded ample scope for every emotion.

THESIS FOR DOCTOR'S DEGREE BY ROSE YONT

"Status and Value of Music in Education" is the title of the Thesis by Rose Yont, just published, and presented to the faculty of the graduate college in the University of Nebraska for degree of the doctor of philosophy. It is a very comprehensive study, and has been a matter of great research for seven years. It is dedicated to the dean of the graduate school of education Dr. G. W. A. Luckey, who writes the following concerning it: "It is an excellent piece of productive scholarship. Your pedagogy and philosophy are sound. I believe your plan for public school music is quite feasible and would result

in great financial gain and increased interest and confidence in musical education. You have given to the public the best book on The Status and Value of Music in Education to be found in English. No musical library, or public school library can afford to be without a copy."

Lincoln is fond to count among her citizens, such scholarly musicians as Miss Yont, and an early realization of her hopes expressed in the thesis is predicted for her.

JUNIOR MATINEE MUSICALE

At the regular meeting of the Junior Matinee Musicale the following program was given, to the enjoyment of the members in Curtice Hall, Monday afternoon: nocturne (Bronow), May Williams; voice, "Where My Caravan Has Rested" (Lohr), Grace Donahue; violin, "The Legend" (Wieniawski), "To a Wild Rose" (MacDowell), Vespersia Luce; voice, "Carnival Time" (Ivor Novello), Ruth Williams; piano, "Romance," op. 43, No. 2 (Schutt), "The Witches' Dance" (MacDowell), Nelda Ragsdale.

LINCOLN'S SECOND PAGEANT

This year's pageant will be "The Gate City" and is dedicated to Omaha, once the territorial capital. Prof. H. B. Alexander, of the University of Nebraska, has written the book and Henry P. Eames, the music. Much is anticipated of this, our second pageant.

Y. M. C. A. LECTURE COURSE

The Fidelio Opera Company gave the last number of the Y. M. C. A. lecture course before a capacity house at the Oliver, March 14. Interest centered in two singers, Ruth Olson, a Lincoln girl, possessing a very high, vibrant soprano voice, and Anne Sullivan, a mezzo, with a splendid vocal ability, interpretation and stage presence. The entire company was well received and the excerpts of opera were faithfully given.

UNIVERSITY SCHOOL OF MUSIC NOTES

Edith Lucile Robbins has returned from a concert trip in the western part of the State. The press comments highly on her singing at North Platte, Neb.

Otto Kinkeldy was a guest of Lura Schuler Smith during the Supervisors' Conference, thus renewing an acquaintance made in Berlin several years ago.

The fourth students' recital was given March 14 in Temple Theatre and was most creditably rendered.

COTNER UNIVERSITY SCHOOL OF MUSIC

The Girls' Glee Club is giving Vincent's "American Girl" as a part of the concert programs with marked success. The voices are well balanced, and the action is unusually realistic. They have appeared in Lincoln, Bethany, Cortland, Walton and Bennett.

William L. Tomlins gave an inspiring lecture before the university students, faculty and friends, March 23. Of him it was said: "He has returned to America with all his oldtime vigor and with more inspiration, more enthusiasm, more power to thrill and uplift than he possessed twenty years ago." He was the guest of Mr. and Mrs. Luce, of the School of Music.

The Luce Concert Company will give a series of ten concerts throughout Nebraska during the spring vacation, beginning March 30.

Grace Therein Thomas, student with Edward S. Luce, gave her recital for graduation, March 10, playing numbers by Schumann, Schubert, Chopin, MacDowell, Wieniawski, and closing with Wagner-Liszt "March from Tannhäuser."

LINCOLN NOTES

Carrie B. Raymond is arranging to present "Samson and Delilah" at the coming May festival. As her efforts are ever crowned with success, this will doubtless be a great treat.

The Lyceum Institute of Fine Arts supplies talent for special music at the Tabernacle Christian Church. Mr. and Mrs. Boileau gave a fine program before the Y. M. C. A. at the Oliver Theatre, Sunday afternoon.

Daniel Jones, pianist, of Wesleyan Conservatory of Music is on a tour over the State with the Wesleyan Glee Club.
ELIZABETH EASTWOOD LUCE.

Cadman's "The Morning of the Year"

Sung at Mount Pleasant Recital

Under the auspices of the department of music of the Central State Normal School, Mount Pleasant, Mich., a recital was announced for Wednesday evening, April 12, in which the following were to be the participants: Helen Clarke Moore, soprano; Melissa Segrist-Knapp, contralto; George Edwin Knapp, tenor; Reese Farrington Veatch, baritone, and Hazel Everingham, pianist.

The program was a miscellaneous one, closing with Cadman's "Morning of the Year," a song cycle of four solo voices, with piano accompaniment.

KANSAS CITY ORCHESTRA CONCLUDES SUNDAY AFTERNOON CONCERTS

Busch's Prize Cantata Performed by Chorus, Soloist and Orchestra—Shostac Quartet Concerts—Mischa Elman's Violin Recital—Hubbard's "Operalogue"

Kansas City, Mo., April 6, 1916.

The fifth and last popular Sunday afternoon concert by the Kansas City Symphony Orchestra was given last Sunday in Convention Hall. The program was most interesting including the prize cantata, "The American Flag" for chorus, solo and orchestra written by Carl Busch for the New Jersey Festival some years ago. The Kansas City Symphony Chorus under the direction of Earl Rosenberg, sang it with good spirit. Archibald G. Todd sang the tenor solo part. Ella Schutte sang with good dramatic effect "Elsa's Dream," from "Lohengrin." As usual her singing reveals the serious student aiming higher at each public appearance. Franklyn Hunt gave Macauley's "If I were King," with splendid authority. His wonderful voice so full of beauty and power has rarely been heard to better advantage. Always after hearing Mr. Hunt sing one thinks "why not oftener." He satisfied the insistent demand for an encore by a beautiful singing of Carl Busch's splendid song, "The Eagle." Heinrich Rittmeister, concertmaster, gave a beautiful interpretation of the Svendsen romanza for violin. At the close of the cantata, by the presentation of a beautiful flag to Carl Busch a tribute of gratitude to him was expressed for his unceasing labor in the cause of better music here.

SHOSTAC QUARTET CONCERT

Monday evening the Shostac String Quartet gave its second concert in Drexel Hall. The Mozart quartet received a satisfying reading, but more satisfying was the Tchaikowsky quartet, especially the andante cantabile, which gave the players a medium of exquisite ensemble they had not before attained. The Corelli Sonata for cello and piano was new to this public, but Herman Beyer-Hane gave its cello solos with such delightful tone, spontaneity and authority that in the end it seemed like an old friend. Sunday evening this quartet gave a second popular concert at the Jewish Temple. The first movement of the A major Mendelssohn quartet opened the program. Solos were sung by Esther Darnell in her best voice and mood. She is always a satisfying singer.

MISCHA ELMAN'S VIOLIN RECITAL

Tuesday afternoon Mischa Elman gave the seventh concert of the Fritschy series at the Shubert. He never seemed so big a violinist before. The concerto in G minor by Vivaldi was a perfect revelation of beauty, tone timbre passion and everything that goes to make up great violin playing. And the exquisite encores Elman gives are always of the most inexplicable subtle mystery—no small credit for the superior height of this concert lay in the hands of the accompanist, Walter Golde.

HAVRAH HUBBARD'S "OPERALOGUE"

Sunday afternoon a select group of musicians enjoyed a rare and unique treat at the Hotel Muehlebach, when Havrah Hubbard presented one of his operalogues. "The Love of the Three Kings" was presented in such forceful and splendid fashion that one feels as though the opera in all its tragedy and beauty had been actually seen and heard. Mr. Hubbard possesses to an unusual degree a voice capable of emotional and forceful utterance. Its variety and beauty are amazing.

NOTES AND MENTION

Mrs. Geo. O. Warneke, soprano, pupil of Franklyn Hunt, gave a delightful recital of song on Thursday evening in the Studio Building. Songs in German, English and French were sung with fine vocal utterance and intelligent poetical appreciation of the beauty of song.

Friday evening, Alma Eugh, pupil of Emma C. Williams, gave a piano recital in Studio Building. The program was difficult and the young player gave much evidence of latent taste and musicianship.

GENEVE LICHTENWALTER.

Daphne Edwards-Bell's Chicago Debut

Daphne Edwards-Bell's initial appearance in concert is mentioned in the following excerpts of reviews which appeared in the Chicago press and which indicate that the pianist is highly gifted:

Mrs. Edwards-Bell, who was heard in two concertos for piano, respectively by Chopin and Grieg, evoked great enthusiasm from her listeners. Nor was this enthusiasm undeserved. Particularly in the concerto by Grieg did the performer disclose admirable qualities. In it she made evident the possession of abundant technique and a pleasant tone, which did not become strident in the fortes and which was attractive in the passages which exacted delicacy of style. To be

able to play the concerto as well as she played it showed something more than promise.—Chicago Herald.

When a strange and therefore impersonal musician comes from the East, hires a big hall, and gives a recital, you take it as a matter of course, like the tax assessor. But when one of your acquaintances, some one who, mayhap, has sung in your choir loft, joins hands with one of her friends, and they rent Orchestra Hall, engage forty men of the expensive Chicago Symphony Orchestra, and give the concert on a munificent scale generally, they compel your deep respect. Behind such a fact there is not only hope and courage, but real faith as well.

The concert at Orchestra Hall last evening was one of these rare functions. Daphne Edwards-Bell, pianist, played two concertos. . . .

Mrs. Edwards-Bell gave a spirited and appreciative reading of the Chopin E minor concerto, clean technically, of excellent tone effects. . . . Her playing of the Grieg concerto's first two movements was characterized by much the same traits, excepting that of sentimentality, which was replaced by considerable vigor and dash—in the cadenza especially.—Chicago Tribune.

An audience of comfortable size assisted yesterday evening at the professional debut of Daphne Edwards-Bell, pianist, whose concert in Orchestra Hall was shared by Mabel Corlew-Smith and forty members of the Chicago Symphony Orchestra, with Victor Heinze as conductor. Mrs. Bell, whose musical education was completed in Germany, appeared in the solo parts of two concertos by Chopin and Grieg.

. . . Her technique . . . appears clean and fluent, light in the sweeping of arpeggios and facile in the weaving of arabesques against the orchestral background. . . . The audience was generous with applause and also with flowers, passed in profusion up to the stage at the end of the first concerto.—Chicago Daily News.

Mrs. Bell is a young pianist who has not been heard lately. . . . The program was brilliantly arranged and brilliantly presented. Mrs. Bell played two concertos, the Chopin E minor and the Grieg A minor. Her interpretations were clear, precise, intellectual. Apparently the finesse of Chopin are more to her liking than the more robust Grieg. She detailed the delicate passage work of the former work very cleverly.—Chicago Examiner.

Daphne Edwards-Bell played the Chopin E minor concerto for piano and orchestra with appreciation for the music and a feeling for the poetry of the thought which was especially marked in the "Romance." She has the rhythmic sense, plays with good tone, and with considerable variety. Her fingers have been well trained. . . . She shows distinct talent and needs only the hard routine of constant public appearance to find herself. . . .

The orchestral accompaniments were supplied by some forty members of the Chicago Orchestra under the baton of Victor Heinze.—Chicago Evening Post.

Mrs. Bell was extremely interesting in her reading of the Chopin E minor concerto. Her technical equipment was sufficient to cover the sometimes tricky passages of the Chopin composition.—Chicago American.

Of all the artists that have made a public debut during recent season in Chicago none came as near being buried amid floral offerings as Daphne Edwards-Bell. . . .

(In the Chopin E minor concerto) there was evidence that Mrs. Bell had studied unrelentingly and sincerely not only to gain technical command, but to master the emotional message as well; she was entirely successful in both aims and the applause which greeted her was well deserved.—Chicago Journal.

HARTFORD BREVITIES

Hartford, Conn., April 5, 1916.

Mischa Elman appeared at Foot Guard Hall on April 4 in the last concert of the World Famous Artist Series. As is usual, a capacity audience was present. The program included larger works by Handel, Bruch and Bach, and two groups of shorter selections. The violinist's own "In a Gondola," was received very enthusiastically and had to be repeated, and added numbers were given freely. Walter H. Golde presided at the piano effectively.

These concerts are firmly established now in the musical life of this city, and great credit should be given to the management of George Kelley, which has made this series so very successful.

WORCESTER QUARTET PROGRAM ENJOYED

The Imperial Male Quartet of Worcester, Mass., gave a very enjoyable program at the Century Church House on the evening of March 29. A very appreciative audience was present, and the ensemble numbers and solo work were most effective. H. D. PRENTICE.

Maude Tucker Doolittle Muscalle

The April meeting of the Oberlin Music Club was held last week at Maude Tucker Doolittle's residence-studio, 606 West 116th street, New York. Chopin and Paderewski solos were played by Margaret Jamieson, and Maud Luty sang Brahms and Strauss numbers. Mrs. Doolittle and Edward Manning played a part of Franck's sonata in A major for piano and violin. About thirty-five guests enjoyed the program, after which refreshments were served.

The next meeting of the Oberlin Music Club will be held on May 2, when Miss Margulies and Blossom Wilcox will give the program.

MONTGOMERY, ALA.—Pupils of Mrs. William Tankersley, in a piano recital given at Hope Hull, did excellent work. A vocal solo by Mrs. Tankersley gave variety to the program.

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METROPOLITAN OPERA ARTISTS
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Frieda Hempel with Chicago Orchestra and Allen Hinkley
with Mendelssohn Club Please—Gresser—
Guilbert Recital

The last symphony concert of the present season, which brought the fifteenth year to a successful conclusion, presented the Chicago Symphony Orchestra, Frederick Stock, conductor, with Frieda Hempel, soloist, on Tuesday evening, March 28, at Gray's Armory. Schubert's beautiful C major symphony, overture to "The Secret of Suzanne," by Wolf-Ferrari, Hugo Wolf's "Serenade" and Dukas' "L'Apprenti Sorcier" were the orchestral offerings. "Il re pastore," by Mozart, and "Qui la voce," from "Puritani," by Bellini, were Miss Hempel's programmed numbers. The audience was perhaps the largest of the season, many extra chairs being added to accommodate the crowd.

Frieda Hempel, presenting a charming picture in a crinoline costume of pale blue, won her audience from the moment she stepped on the stage. Her voice has the fresh brilliancy of youth, beauty of texture, and is thoroughly delightful to listen to. The audience responded to her beautiful singing of the two arias and insisted upon a double encore.

Richard Strauss' "Serenade," with accompaniment delicately orchestrated, was first given and finally, after prolonged applause, the "Beautiful Blue Danube." Even this did not satisfy the audience, and the favorite singer was not allowed to retire before she had returned to the footlights many times to bow her acknowledgments.

MENDELSSOHN CLUB CONCERT

The Mendelssohn Club of mixed voices, conducted by Ralph Everett Sapp, gave its second concert of the season, at Engineers' Hall, on Thursday evening, March 30. The club had the assistance of Allan Hinkley, baritone, who gave two groups of songs and sang the solo parts in an excerpt from "Eugen Onegin," by Tchaikowsky, which was given by the chorus. This, and "Agnus Dei," by Bizet, were the most effective numbers sung by the club.

Mr. Hinkley pleased the audience immensely, especially in Kaun's "Der Sieger," Brainerd's "If I Were King" and the Prologue from "Pagliacci," all of which were just suited to his full, robust voice.

The chorus, under the earnest direction of Mr. Sapp, gave of its best, and won deserved applause.

YVETTE GUILBERT RECITAL

At the Colonial Theatre, on Friday afternoon, Yvette Guilbert gave a recital, assisted by Emily Gresser, violinist, and Ward-Stephens, pianist. Mme. Guilbert presented four groups of songs.

The charming and interesting Miss Gresser plays in a very satisfying manner and was most cordially received.
DOLORES MAXWELL.

Boris Hambourg's Return Warmly Welcomed by New York Press

"Boris Hambourg, Cellist, Returns" was the headline that greeted readers of the New York Press on March 31, the day following Mr. Hambourg's successful re-entrance to New York's tonal world. Subheadings continued: "He Wins the Cordial Approval of Friends in Aeolian Hall" and "Artist Also Pleases Audience with Three Pieces from His Own Pen." A further perusal of the article brought to light the fact that "he succeeded in winning the cordial approval of an appreciative gathering of music lovers," and that the qualities which characterized his playing were "his refined, delicate and finished style," "the continence and smoothness of his tone, the nimbleness and precision of his fingers, the skill of bowing," "his technical proficiency—particularly in the high positions," "the consummate ease and surety with which he performed rapid passages in altitudinous regions of the A string." All these evoked the admiring comment of the press.

"Mr. Hambourg is a cellist of admirable qualities," declared the Globe. His playing is musicianly, sincere, careful. He has a fine sense of style and is at home in ancient music and in modern.

According to the Evening World, "He is welcome. His tone is lovely, his technic is impeccable and his interpretations are full of understanding and sentiment."

Concerning his work, the New York Herald stated: "He is one of the few cellists who are able to interest an audience throughout a long recital, and in spite of a rather dull program he made a decidedly good impression. His style is rather that of a violinist than of a player of a brass instrument. His bowing is in general light and there is a graceful quality about it that is absent from the playing of many cellists who seem to place a big tone above a beautiful one." Another portion of the same article reads: "His intonation was accurate and his bowing clean and exact. There is in his playing a delicate refinement."

"Mr. Hambourg's playing of his old music was excellent, showing now breadth, now vivacity; it was appreciative of its spirit; nor did he attempt to make it seem for modern ears something other than it is. His technic is fluent, his tone full." This was the judgment of the New York Times, and that of the Tribune was similar, viz., "Mr. Hambourg is an artist of no mean attainments, and his playing yesterday was marked by his characteristic virtues. His tone was round and warm, his sense of rhythm marked and incisive, his playing varied by a subtle control of light and shade, his intonation accurate."

In speaking of his recital, the Sun has something to say regarding his research work, saying: "Mr. Hambourg and Alfred Moffat have devoted much time to the examination and editing of compositions by the older cello masters and many of their contributions to the repertoire of the instrument are delightful in their suave melody, their archaic flavor and their frequent displays of playful fancy and humor."

CULP-GRAINGER ATTRACT BALTIMORE MUSICIANS

Mezzo-Soprano and Pianist Evoke Enthusiasm of Southern
Gathering—"Enoch Arden" Reading by Hopkinson—
Woman's Philharmonic Benefit

Baltimore, Md., April 12, 1916.

The recital last Thursday evening by Julia Culp and Percy Grainger attracted all the musicians of the city to the Lyric. Mme. Culp accomplished the wonders of interpretation that she has led us to expect from her. She opened with four Schubert songs, and later gave two songs by Wolf, four early English songs, a very effective "Japanese Death Song," by Earl Cranston Sharp, and two songs in Dutch.

Mr. Grainger gave a masterful performance of the Bach-Busoni prelude and fugue in D major. His astounding technic keyed his audience to the highest pitch of enthusiasm. The second group consisted of old English dances. His final group, of Chopin numbers, comprised a mazurka, an etude, and the A flat waltz, which was presented with the most delightful fluency.

HOPKINSON READS "ENOCH ARDEN"

Tennyson's "Enoch Arden," with the accompanying music by Richard Strauss, was given a noble interpretation Monday night by Dr. Merrill Hopkinson before the Men's Club of St. Michael's Church. Before the reading of the poem Dr. Hopkinson sang "Heimkehr" and "Zueignung," by Strauss, and after the reading, three of Tennyson's songs: "Birds in the High Hall Garden," from Somerville's "Maud" cycle; "Thy Voice is Heard," by Sidney Homer, a particularly fine example of dramatic singing, and "O, Swallow, Swallow," by Sullivan. The piano part of the melodrama, and the accompaniments to the songs, were played by Mrs. Henry Franklin, the Baltimore correspondent of the MUSICAL COURIER.

WOMAN'S PHILHARMONIC CONCERT

The Woman's Philharmonic Chorus, directed by Joseph Pache, gave a concert Tuesday night for the benefit of the Nurses' Home at Endowment Sanitarium. Several choruses were sung, notable among them being "May Night" and "Elves," by Fiedler. Mrs. Charles T. Crane, mezzo-soprano, the vice-president of the chorus, sang Liszt's "Lorelei" and a couple of Rubinstein songs. Alfred Lennartz, cellist, played two groups, in which his velvety tone and beautiful cantabile passages made a good impression. A. H. Wilson, a young Philadelphia pianist, made his first appearance here on this occasion. His technical equipment is excellent, and in addition he plays with poetic insight; the combination producing a most enjoyable effect.
D. L. FRANKLIN.

Interesting Events at the New York MacDowell Club

Interesting April events at the MacDowell Club of New York, 108 West Fifty-fifth street, include a composer's reading on Monday evening, April 10, when John Powell played his new "Sonata Teutonica," a piano recital of works by Cyril Scott on Tuesday evening, April 18, by Marguerite Valentine; and a piano recital by Leo Ornstein on Tuesday evening, April 25. Walter L. Bogert is chairman of the music committee of this organization and to him is due the credit for the excellent programs presented at frequent intervals during the season.

Eissler Appointed Assistant Metropolitan Opera Conductor

Paul Eissler, a Viennese musician and composer, formerly connected with the Imperial Royal Academy of Music there, who has been in this country since the war began, has been appointed one of the assistant conductors of the Metropolitan Opera Company.

Texas Cities Compliment Warren Proctor

On a recent tour of the South, Warren Proctor, tenor of the Chicago Opera Association, was complimented thus by the press of Texas musical centers:

Tones true, sweet and appealing were those of Warren Proctor's in the famous aria, "If with All Your Hearts."—San Antonio (Tex.) Daily Light.

Without doubt, a large degree of credit is due the wonderful young tenor, Warren Proctor, who made absolutely the most of the opportunities, at times entralling the audience with his splendid control.



WARREN PROCTOR
Enjoying himself at San Antonio, Texas.

Mr. Proctor put into his part the quality of reverence, even to sacredness, that was most appealing.—San Antonio (Tex.) Daily Express.

Warren Proctor, tenor, is a wholesome American with a powerful voice and splendid schooling. His diction was at all times good and especially in his German group. He sang with refreshing enthusiasm, buoyancy and freedom, using his voice at the height of its dramatic power as easily as at the lowest whisper of wispy sound.—The Ft. Worth (Tex.) Critic.

Fortune has dealt most generously with Warren Proctor, tenor, in giving him the essential qualifications of a successful artist, namely, voice, temperament, intelligence and personality. His voice is of beautiful quality and he uses it with apparently no effort, while his enunciation is always a delight.—Ft. Worth (Tex.) Daily.

It is hardly possible that the profession of music could have a finer exponent than Warren Proctor, tenor, from the standpoints of musicianship and personality. He can sing; he has a voice; he has technique; he has temperament; he has, above all, a strong, clean, well balanced personality that prohibits in him all affectation of manner. The result is a performer who, as a concert singer, is in a class with the very best, though little heralded by press agents. From the first tone to the last the audience was attentive.—Wills' Point (Tex.) Chronicle.

Artist-Pupil of Samuel Margolis

Heard at Manuscript Society

On Wednesday, April 7, Francesca Marin, soprano, appeared at the Manuscript Society Concert, held at the MacDowell Club, New York. She sang a group of songs by Hans Kronold, with the composer at the piano. It was indeed a delight to her teacher, Samuel Margolis, who was present, to hear the marked improvement she has made of late. Her voice showed to advantage, especially in the songs "Am Meer" and "Ewiger Mai." Both composer and singer were heartily applauded.

John Prindle Scott's Works to Be

Heard at the MacDowell Club

On Wednesday evening, April 26, a recital will be given at the MacDowell Club, New York, on which occasion compositions by John Prindle Scott and W. Ralph Cox will be performed exclusively.

The following artists will assist in presenting the program: Florence Otis, soprano; Ruth Percy, contralto; Edward J. Bogle, tenor; Harold Land, baritone, and Harry Oliver Hirt, pianist.

The composers, John Prindle Scott and W. Ralph Cox will be at the piano.

Arthur Lawrason Studio Musicale

One of the interesting musicales of the season was given by Arthur Lawrason at his attractive residence-studio, 328 West Fifty-seventh street, New York, on Sunday afternoon, April 2.

Edna Kellogg, a talented pupil of Mr. Lawrason and niece of Anna Fitzu, gave a program of songs in French, German and English. Miss Kellogg possesses a voice of notable beauty and of similar caliber to that of her aunt, Mme. Fitzu, but somewhat heavier in quality. It is peculiarly fitted for recital work, for which she is now preparing.

Robert Braine, a young protégé of Mr. Lawrason, contributed several piano solos, playing with unusual ability and interpretation for a boy of his youth. His numbers were: "Valse Romantique" and "Dance," by Debussy, and

ballade, Chopin. The accompaniments were played artistically by Main Bocher.

Among the guests present were Anna Fitzu, Regina Vicarino, Belle Story, Mrs. Fountain, R. E. Johnston, Hugh Allan and Harry Gilbert.

CONCERT ATTRACTIONS ANNOUNCED FOR COLUMBUS COURSE

Leading Artists Chosen—Women's Club Elects Officers and Gives Matinee—Sixth Organ Recital—Enjoyable Twilight Programs

Columbus, Ohio, April 4, 1916.

Kate M. Lacey announced last week that in her concert course for next season she will offer the following attractions: Mme. Schumann-Heink, Philadelphia Orchestra, Mme. de Cisneros, Reinald Werrenrath, Leo Ornstein, Albert Spalding, Rudolph Ganz and Emmy Destinn.

WOMEN'S CLUB ELECTS OFFICERS

At the annual meeting of the Women's Music Club, held in the Public Library, Tuesday afternoon, March 28, Mrs. Harry Hatton McMahon, the third vice-president of the club, was chosen president for the coming year, to succeed Ella May Smith, who resigned after thirteen years of service. The election was unanimous, as was also the choice of Mrs. Andrew Timberman, Mrs. Nathan B. Marple and Mrs. Amor W. Sharp, as first, second and third vice-presidents respectively. Mrs. Edward E. Fisher was re-elected secretary-treasurer, and three new members of the executive board were chosen, Mrs. George Spahr, Lucile Pollard Carroll, and Mrs. William C. Graham. At this meeting, the annual reports of the chairmen of the different committees were read, which showed the splendid results of an active year of work. Mrs. Fisher's report showed the club to be in a splendid financial state, with a balance in the

treasury that is most gratifying. The new officers are not to begin their responsibilities until May 1, as the club year ends on that date.

WOMEN'S CLUB MATINEE

The last matinee recital of the Women's Music Club for this season, given in Memorial Hall, on Tuesday afternoon, March 14, presented the following members in a very attractive program: Grace Chandler, Mrs. Forest Cowley, Mabel Rathbun Carle, Vera Watson Downing, Mrs. William C. Graham, Mabel Ackland Stepanian, Hazel Swaen, Maude Perkins Vallance, and Emily Church Benham.

SIXTH FREE ORGAN RECITAL

On Sunday afternoon, March 19, the sixth free organ recital of the season, was given by Ada Kiefer Heiby, organist of Grace Lutheran Church, assisted by Herbert Eagleson, baritone.

TWILIGHT RECITALS

Two very enjoyable and successful recitals were given in the Twilight series at Ohio State University last month. The first one on the afternoon of Friday, March 10, was given by Maud Wentz MacDonald, contralto, assisted by a new trio, composed of Loring Wittich, violin; Samuel Richard Gaines, piano, and Ferdinand Gardner, cello. On Friday afternoon, March 24, the first appearance this year of the University Orchestra attracted a large audience to the chapel, where all Twilight recitals are given. William Heimberger, baritone, a senior, was the assisting artist, and Helen Reese, also a senior, was accompanist.

EMILY CHURCH BENHAM.

SAVANNAH, GA.—Under the auspices of the Parent-Teachers' Associations, Rodolfo Fornari, baritone, assisted by Carmelita Wilkes, soprano; Malvina Ehrlich, pianist, and Karel Havlicek, violinist, was engaged to appear in Savannah.

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SYRACUSE CLUB CELEBRATES TWENTY-FIFTH ANNIVERSARY

Morning Musicals Recital with Solo Assistance of Merle Alcock and Mme. Hudson-Alexander—Faculty Recital
—New Organ for Calvary Baptist Church

Monday evening the Morning Musicals celebrated the twenty-fifth anniversary of the founding of the club by a recital in the ballroom of the Onondaga. The soloists were Merle Alcock, contralto, and Mme. Hudson-Alexander, soprano. Miss Alcock gave three groups of songs, the first including "Widmung" (Schumann), "Gute Nacht" (Franz), "Der Schmeid" (Brahms), "Untreu" (Cornelius) and "Lungi dal caro bene" (Secchi). The second group included "Indian Serenade" (Kramer), "Love's Anguish" (Brown), "The Cry of the Sea Gull" (Sinding), "Syrian Love Song" (Haase) and "My Heart at Thy Sweet Voice" (Saint-Saëns), and her last offering was a group of Scotch songs, "Come Under My Plaidie," "Turn Ye to Me," and "My Love's but a Lassie."

Mme. Hudson-Alexander sang the aria from "Idomeneus" (Mozart), "Dort in den Weiden," "Ach, und du mein Kühles Wasser," "Maedchenfluch" (Brahms), "Chanson triste" (Duparc), and "La Lune Paresseuse" (Chaminade). Her English group comprised Salter's "Last Night I Heard a Nightingale," Lehmann's "The Charmer's Song," Milligan's "Tomorrow," Somervell's "Shepherd's Lullaby" and Marzials' "Twickenham Ferry."

Miss Alcock and Mme. Hudson-Alexander were also heard in duet numbers, these being "Every Flower," from "Madame Butterfly" (Puccini), and "The Crown," "The Grief," and "The Ring" (Dvorak).

Both artists were well received and sang with much beauty and purity of tone. The anniversary was attended by a large number of members, who listened with much interest to a historical resumé of the work of the club presented by Mrs. Edwin S. Jenney. She paid a tribute to Mrs. Antoinette White Sherman, who founded the club in 1890, showed how the club had aided musical organizations in the city, spoke of the scholarships given to students in music, and pointed out how it had brought many artists to Syracuse who would not otherwise have been brought here. The original membership of fifty has increased till now the club numbers 850 members and has an annual income of over \$4,000 each year.

FACULTY RECITAL

Clara Drew, of the faculty of music in the College of Fine Arts, gave a recital in Crouse College Tuesday evening, March 28. Her program was a long and difficult one of nineteen numbers, ranging from the arias "Io ti lascio" (Mozart) and "Etereo dono" (Weber), through such Russian numbers as Dargominsky's "Bayou Bayouski," Balickirow's "Under the Mask," and the arioso from the "Francesca da Rimini," of Rachmaninoff, the German "Mein Schatzlein" (Regen), the French "In Dance I Embraced Her" (Arensky), Cesar Cui's "Trois Oiseaux," Delibes' "Myrto," and others to the English "Good Samaritan" (Chadwick), "Good Night" (Mrs. H. H. A. Beach) and others. Prof. Raymond S. Wilson was accompanist.

Miss Drew was in fine voice and her audience, which was large, heard a long and trying program given with much charm and finish. Professor Wilson played finished and sympathetic accompaniments.

CALVARY BAPTIST CHURCH HAS NEW ORGAN

The organ for the new Calvary Baptist Church will be built after specification prepared by Charles M. Courboin, organist of the First Baptist Church, who was commissioned this week by the Building Fund to supervise the erection of the organ. The instrument will cost about \$7,500. S. B. E.

May Peterson Booked with the Canton Ladies' Chorus

May Peterson is booked to sing with the Canton Ladies' Chorus, Canton, Ohio, April 25.

During her operatic career in Europe, a peculiar honor was conferred upon the soprano in that she was permitted to sing in French as guest-artist in the Municipal Theatre in Zurich, while the rest of the cast sang in German. These "polyglot" performances, as they are called, are not permitted in many opera houses. At the Metropolitan Opera House it is understood that this is not permitted at all. None but uniform performances are heard there, and even a visiting artist must know the role in the original or the predominating language. In Europe, however, exceptions are sometimes made for artists when they sing guest performances.

Another Enjoyable Griffith "At Home"

Sunday afternoon, April 9, Mr. and Mrs. Yeatman Griffith were at home for the last time but one this season,

their final reception being announced for Sunday, May 14. A large company of pupils and friends assembled to enjoy a cup of tea, an hour of social intercourse and an informal musical program presented by two of Mr. and Mrs. Griffith's artist-pupils, Mrs. Edith Caler Carr, soprano, and Hardy Williamson, an English tenor. Mrs. Carr displayed a powerful, agreeable voice and a thorough knowledge of singing in several songs, and especially in a capital rendition of "Elsa's Dream," from "Lohengrin." Mr. Williamson has a very sympathetic tenor voice and sings excellently. His principal numbers were the letter aria from "Tosca" and Handel's "Love Sounds the Alarm." He is a tenor of unusual promise, being equally fitted for either the concert or operatic field.

CULP AND GRAINGER JOIN IN RECITAL

Big Carnegie Hall Audience Again Pays Homage to Dutch Mezzo-Soprano and Australian Pianist

Julia Culp and Percy Grainger joined forces in a recital at Carnegie Hall, New York, Tuesday afternoon, April 11. Both are names to conjure with, the one in the vocal and the other in the pianistic world. For that reason there was nothing unusual in the fact that a large and distinguished audience was present, and did obeisance to both artists throughout a rather long program.

Mme. Culp, through the resourcefulness of her art, held the same intent interest of her listeners that is always noticeable when she sings. Charmingly unassuming, her appearance has in it a direct personal appeal. And then Mme. Culp can sing. Her story-telling in song has a hidden Culp touch which carries the message straight. So much has been said in these columns of the Culp art that it seems hardly necessary to reiterate. She contributed to the program a Schubert group, one by Brahms, two songs by John Alden Carpenter and two charming Old English selections, to which as encores Mme. Culp added old favorites, i. e., songs that have become favorites to New York audiences through Mme. Culp's singing of them.

Percy Grainger was heard in Brahms, Chopin, Schumann and Liszt groups, to which he also added numbers among which were those of his own composition. Grainger's pianism convinces that he knows what he is playing about, even from the very first phrase. Through all the gamut of keyboard tactics Grainger is the finished technician. As to his interpretations, these are unfailingly adequate.

The recital was given for the benefit of the Wilson Industrial School for Girls, 239 West Sixty-ninth street, New York City, one of the oldest charities in the State.

Florence Wiley Zerbe Filling Many Engagements

Florence Wiley Zerbe, the soprano, has been especially engaged to sing on Easter Sunday at Oil City, Pa. Mrs. Zerbe is a favorite with the music lovers of that city, as may be seen from the fact she appeared there on April 6 as soloist with the Schubert Club, on April 13 was heard there in recital, and is booked for another recital there on April 26. This makes four appearances within a month, which is a most conclusive evidence as to her popularity. She is also booked for two April appearances in Franklin, Pa., and one at Polk, Pa. Recent engagements which she has fulfilled with excellent success have been at New Castle, Pa.; Meadville, Pa.; Painesville, Ohio, and Pittsburgh, Pa.

In addition to her concert engagements, Mrs. Zerbe is president and director of the Cadman Choral Club of Franklin, which is doing excellent work. This organization appears frequently before the public, both in Franklin and in the neighboring cities, and invariably is the subject of well merited praise.

Hambourg's Cello Recital Postponed to April 29

The second cello recital by Boris Hambourg, recently announced to take place at Aeolian Hall, New York, on Sunday afternoon, April 23, has been postponed to Saturday afternoon, April 29. On this occasion Hambourg's program will contain a sonata for cello and piano by Claude Debussy which is said never before to have been played in New York. It was finished only last summer and is the first of a series of six sonatas for different instruments which Debussy is writing in memory of his wife.

Macmillen's Fifth Recital

Francis Macmillen, violinist, will give his fifth and last recital at Aeolian Hall, New York, Saturday evening, April 29. He will play a program composed entirely of pretentious works, including, among other items, the chaconne by Bach and the Ernst concerto in F sharp minor.

THEO KARLE TENDERED AN OVATION IN BALTIMORE

Young Tenor Sings Superbly at Oratorio Society Concert—An Interesting Program of Jewish Music—Final Concert of Harmonic Society

Baltimore, Md., April 6, 1916.

An exceedingly interesting concert was given last week by the Oratorio Society of Baltimore, of which Joseph Pache is director, assisted by the Schola Cantorum of St. Mary's Seminary, directed by Father Leo P. Manzetti, and the Woman's Philharmonic Chorus. The program consisted of short ecclesiastical numbers, chosen for the most part from the early compositions for the church. Much interest was felt in the appearance of the seminarians, as they are so rarely heard outside of their own church services. Except for a whiteness of tone in the tenor choir, their work was very enjoyable. The Woman's Philharmonic Society sang beautifully, as usual, and the Oratorio Society has been noticeably improved by accession of a number of young voices. The tone color of these two organizations, which have been in Mr. Pache's care for a number of years, was warm and pleasing, the attacks were excellent, and the general effect all that could be desired. Mrs. Charles H. Morton, who sang the solo parts in the Schubert "Ave Marie," was in beautiful voice, and made a delightful impression. She sings with authority and care. Theo Karle, tenor, received an ovation. He sang first the solos in the Bizet "Agnus Dei," and then the Handel recitative and aria, "Deeper and Deeper Still," and "Waft Her Angels." Mr. Karle's voice is beautiful, his diction a thing of joy, and his breath control remarkable. May we soon have him again! Incidental violin obligatos were well played by Harry Sokolove.

CONCERT OF JEWISH MUSIC

A concert was given at Albaugh's Theatre on Wednesday evening for the benefit of Palestinian Institutions, and with the secondary object of giving prominence to Jewish music. All the musicians, and the composers represented, were Jewish. Yiddish folksongs were sung by the Rev. Joseph Rosenblatt, of New York, and the Rev. George Castelle, cantor of Madison Avenue Synagogue in this city. Irene B. Scheuer, of New York, formerly of Baltimore, sang the "Shadow Song," from "Dinorah," with fluency. Mrs. Scheuer is the lyric soprano who made such a favorable impression as Violetta in the Melamet Opera Class production a few years ago. Joseph Malkin, cellist, played the Bruch "Kol Nidrei," a song without words, by himself, a Sarabande by Sulzer, and the "Elfentanz" of Popper. He was warmly encored. Virginia Loewenstein Castelle, pianist and accompanist, played a group of three Moszkowski compositions. She has a beautiful touch, sure intonation, and a good sense of dynamic values. It would be a pleasure to hear her in more interesting compositions.

HARMONIC SINGING SOCIETY

On the same evening, the final concert of the Harmonic Society was given at Lehmann Hall, under the direction of John A. Klein. The soloists were Emily Diver, soprano, who sang Schubert's "Gretchen am Spinnrad," "Marie," by Robert Franz, and Brahms' "Staendchen," for her first group, and "Will-o-the-Wisp," by Spross, "The Star," by Rogers, and "An Open Secret," by Woodman; and Alfred Fuerthmaier, cellist, a sterling artist whom it is always a pleasure to hear.

D. L. FRANKLIN.

Edwin Evans a Popular Soloist

Edwin Evans, who is prominently identified with the musical life of Philadelphia, both as a baritone singer of unusual ability and as a teacher whose work is bringing forth results, has appeared as soloist with many of the principal orchestras and societies. Among these organizations may be mentioned the Philadelphia Orchestra, Leopold Stokowski, conductor; two appearances with the New York Oratorio Society and the New York Symphony Orchestra; the New York People's Choral Union; the Pittsburgh Festival Orchestra; Victor Herbert's Orchestra; the Lehigh Valley Orchestra; Wyoming Valley Orchestra; four appearances with the Mendelssohn Club of Philadelphia; with the Strawbridge & Clothier Chorus of Philadelphia; two appearances with the Philadelphia People's Choral Union; the Dr. Parry Male Chorus of Scranton, Pa.; the Dr. Mason Glee Society of Wilkes-Barre, Pa.; the Norristown Choral Society; the Women's Choral Society of Jersey City, N. J.; the Musical Art Society of Orange, N. J.; the Harmonic Club of Cleveland, Ohio; the Arion Society of Allentown, Pa., and so the list might easily be continued.

Marcosson to Be at Chautauqua During Summer

During the summer, Sol Marcosson, the Cleveland violinist and pedagogue, is located at Chautauqua, where he gives an interesting course of recitals at his studios. He

is also interested in an orchestra class. He is assisted in his work by Mrs. Marcosson, who is an accomplished pianist, as well as a thorough musician. On April 7, Mr. and Mrs. Marcosson were heard in concert in Cleveland with the Philharmonic String Quartet, the personnel of which consists of Sol Marcosson, first violin; Charles V. Ryckliik, second violin; James D. Johnston, viola; Charles Heydler, cellist. On that occasion they were assisted by Mrs. Marcosson in rendering a delightful program made up of works by Mendelssohn, Mozart, Debussy and Brahms.

JULIA ALLEN WELL RECEIVED IN RECITAL

Sergei Kotlarsky Assists and Shares Applause with Soprano at Aeolian Hall

Julia Allen, soprano, assisted by Sergei Kotlarsky, violinist, attracted an audience of goodly proportions and friendly disposed to Aeolian Hall, New York, Monday evening, April 10, where they had been announced for the following program: "Sancta Maria" (Fauré), "Elegie" (Massenet), "Je suis Titania," from "Mignon" (Thomas), "Die Forelle" (Schubert), "Märchen" (Erich Wolff), "Er ist's" (Schumann), "Elfenlied" (Hugo Wolf), Julia Allen; first movement Tchaikowsky concerto, Sergei Kotlarsky; "On the Wild Rose Tree" (Rotoli), "Stornello" (first time in America) (Cimara), "Caro Nome," from "Rigoletto" (Verdi), "Love's Vision" (first time) (Troland), "That's the World in June" (Spross), minuet, "La Phyllis" (Gilbert), "One Golden Day" (Foster), Julia Allen; "Theme and Variations" (Corelli-Kreisler), "Serenade Espagnol" (Chaminade), "Tambour Chinois" (Kreisler), Sergei Kotlarsky; "In an Old Fashioned Town" (Squire), "Fairly Pipers" (Brewer), "A Little Dutch Garden" (Loomis), "Awakening" (Spross), Julia Allen.

The opening numbers introduced violinist and singer, Mr. Kotlarsky playing the obligatos for the Fauré "Sancta Maria" and the Massenet "Elegie" in a happy ensemble.

While Miss Allen shows ability in songs demanding flexibility, facility in runs and trills and breadth of range, it is in the Lied and ballad that she does her best work. Her second group, the German, disclosed a pleasing nuance and ingratiating archness and imagination so necessary to the Lied. And the delightful quality of her lower and middle voice adapts itself particularly to this. Miss Allen sang in French, Italian, German and English (as the program shows) with good diction. She was splendidly received, both with applause and floral offerings.

Sergei Kotlarsky was evidently born with the violinistic instinct, for he infuses that certain "something" into his playing which is innate and not made. He plays with a delightful positiveness and assurance that he has something to say with his bow and strings and he wins his hearers on every occasion, Monday evening being no exception. But all this so called temperament or feeling for his instrument would be lost were it not for the splendidly developed technical side which is under the masterly tutelage of the director of The von Ende School of Music, Herwegh von Ende. Mr. Kotlarsky enjoyed a very hearty reception.

Encores were the order of the evening and were graciously granted.

Charles Gilbert Spross accompanied.

Two Alves Pupils Give New York Recital

Elsa Alves, soprano, and Frank Hunter, baritone, presented an interesting program made up of compositions by Marion Bauer, at Chickering Hall, New York, on Saturday afternoon, April 8. Added interest was given the affair by the presence of the composer at the piano. Miss Alves sang "A Little Lane," "Were I a Bird," "The Last Word," "The Linnet Is Tuning Her Flute," "Melancolie," "Orientale," "By the Indus," "Send Me a Dream," "Phillis," "Star Trysts" and "Youth Comes Dancing O'er the Meadow," three of these being still in manuscript. Miss Alves has a lovely soprano voice and a winsome personality, and her audience generously applauded her efforts.

Mr. Hunter, who is an artist pupil of Mrs. Carl Alves, sang "Nocturne," "The Mill Wheel," "Das Erdenlied," "Red Man's Requiem," "Light," "Only of Thee and Me," "Coyette Song," "Over the Hills" and the "Minstrel of Romance," two of these being in manuscript. Mr. Hunter possesses a rich voice which reflects credit upon his teacher for the excellence of its training.

A large and ever changing audience listened to the program, quick to catch the changing moods and to appreciate them.

Hugh Allan to Sing at Biltmore

Hugh Allan, baritone, will give a song recital at the Biltmore Hotel, New York City, Sunday evening, May 7.

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**DETROITERS ENJOY NEW YORK
PHILHARMONIC ORCHESTRA**

Josef Strausky and His Men Have Solo Assistance of Ernst Schelling—Chicago Symphony Orchestra Also Heard
—Numerous Musical Events

Detroit, Mich., April 1, 1916.

Saturday evening, March 18, the New York Philharmonic Orchestra, Josef Strausky, conductor, was the attraction for the fifth concert of the Orchestral Association series, given at the Arcadia before the usual large audience. Ernst Schelling, pianist, was the assisting artist and aroused such great enthusiasm by his playing that he was obliged to respond to the insistent applause with an encore. The work of the orchestra throughout the program maintained the usual standard of excellence that is expected from this fine organization. The program was as follows: Beethoven's fifth symphony, Tchaikowsky's overture, "Romeo and Juliet," Liszt's concerto in E flat major, Rimsky-Korsakoff's "Capriccio Espagnol."

CHICAGO ORCHESTRA CLOSES ORCHESTRAL SERIES

Monday, March 27, the final concert of the Orchestral Series was given at the Arcadia. It seemed quite fitting that as the Chicago Symphony Orchestra had opened the season, it should also close it. In spite of the fact that the men of the orchestra had gone through an exciting train wreck in the afternoon they were in fine fettle and played brilliantly an unusual and interesting program. Frederick Stock is deserving of gratitude for giving Detroiters an opportunity to hear several novelties given in a manner to bring out fully their possibilities. Albert Spalding, violinist, was the soloist, and played to the very evident satisfaction of the audience, as he was repeatedly recalled. The entire program was as follows: Wolf-Ferrari's overture, "The Secret of Suzanne;" Aliven's symphony No. 3, E major; Saint-Saëns' concerto for violin, No. 3, B minor, op. 61; two movements from Dohnanyi's suite, op. 19, and his scherzo and romanza; Brahms' overture, "Academic Festival."

ANNA CASE AND FRANCES INGRAM IN JOINT RECITAL

Tuesday evening, March 21, the Philharmonic course, which has been full of good things, closed brilliantly with a joint recital by Anna Case, soprano, and Frances Ingram, contralto. Miss Case, who sang here last year, strengthened the favorable impression made at that time, her voice being as fresh and lovely as ever, while her style was more mature. Much had been promised for Frances Ingram and she fulfilled expectations to the fullest extent. Her rich, warm voice brought her into instant favor, while in her modern songs she displayed a temperament that thrilled her listeners and elicited the greatest enthusiasm. William Reddick played the accompaniments for Miss Case and Arthur Fram for Miss Ingram.

LENTEN RECITALS

The second of the Lenten recitals given at the Hotel Pontchartrain under the direction of Charles Frederic Morse occurred Wednesday morning, March 22. Elsa Kellner, soprano, was a highly enjoyed artist.

Royal Dadmun, baritone, was the artist for the third concert, given Wednesday, March 29. A more interesting recital has rarely been heard here. Mr. Dadmun is well equipped, vocally, mentally and temperamentally, and the audience was moved to admiration, to laughter and to tears during the program. Mr. Morse, as usual, contributed much by his artistic accompaniments. In addition to songs by Handel, Schubert, Schumann and Grieg there were composition by Sjögren, Moussorgsky, Carpenter, Cyril Scott, Widor, Debussy, Florida, Hammond, Somervell, Cooke, Quilter, Deems Taylor and Messager.

OSSIP GABRILOWITSCH AND CLARA CLEMENS

Thursday evening, March 30, Ossip Gabrilowitsch, and his wife, Clara Clemens, appeared in a recital at the Arcadia under the DeVoe-Detroit management. Mr. Gabrilowitsch was heard here a number of years ago, but has made tremendous strides in technic and interpretation during that time. The playing of his program, which included the Schumann sonata, op. 22, twelve preludes of Chopin, etude de concert, Moszkowski, "To Spring," Grieg and two of his own compositions, "Melodie" and "Caprice Burlesque," brought him an ovation. Mme. Gabrilowitsch was heard with pleasure, her German numbers winning her much applause.

CHAMBER MUSIC SOCIETY PRESENTS TRIO DE LUTECE

The closing concerts of the Chamber Music Society were given by the Trio De Lutece, which appeared at the Central High School on Friday afternoon, March 31, before an enthusiastic audience of students, and at the Hotel Pontchartrain, Saturday evening, April 1, before the fashionable and critical audience of the Chamber Music Society. The program was varied and interesting, and was given in

the finished manner that characterizes the work of this delightful organization.

NOTES

Harriet Story Macfarlane, contralto, sang for the Drama League at the Hotel Statler, Tuesday evening, March 28.

The Madrigal Club, a new chorus of women's voices under the direction of Charles Frederic Morse, sang for the meeting of the Equal Suffrage Society at the Hotel Statler Wednesday evening, March 22.

The Chaminade Quartet, Mrs. Charles Sheldon, Mrs. Benjamin F. Mulford, Mrs. Charles A. Parker and Jennie M. Stoddard, gave a program for the Federation of Women's Clubs at the Federation Building, Friday afternoon, March 31.

J. M. S.

MME. SCHUMANN-HEINK ENTHUSES MILWAUKEEANS

Milwaukee, Wis., April 10, 1916.

Since the days of old, man has listened with tense fascination to the story tellers of the world. These messengers of idealism and romance have been the best loved guests of all the ages; they have come to us as shepherds who tended their flocks by night under the witchery of the stars; they have come as lowly minstrels, or princely troubadours; and now they come as the great exponents of music, with the art of speech perfected and glorified in the art of song. But still they are the story tellers, giving us tales of mighty heroes, and tender, loving maids. They move us to laughter and tears, to aspire to the good and the high; and unfold to our vision the clear beauty of sacrifice and courage. No one of these magic workers in such "stuff as dreams are made of" comes with a clearer message, with a broader understanding, or deeper humanity than Ernestine Schumann-Heink. And the people of Milwaukee welcomed her, March 30, by filling every seat in the house, besides some hundred extra ones placed on the stage; neither would they be satisfied with the outlined program, but must have more, so again and again the great diva returned and gave of her superb store of master interpretations. The "Cry of Rachel" (Salter) was peculiarly adapted to the artist's own bereaved motherhood and was a telling expression of the mother grief. The entire program bore the impress of sorrow, which was natural, for no soul of the generosity and magnitude of Schumann-Heink's could fail to extend a personal experience to the infinite demands of millions of other grief stricken women, and she, feeling with them, could find scant opportunity for rejoicing. The great moments of the evening were experienced in the Salter number, Schubert's "Der Wanderer," Hugo Wolf's "Heimweh," and in "Before the Crucifix," by Frank La Forge.

ELMAN GIVES NOTABLE EVENING

On March 23, Mischa Elman gave us one of the notable evenings of the season with the following program: Concerto, E minor, op. 64, Mendelssohn; sonata, D major, Handel; "The Call of the Plains," Rubin Goldmark; "Orientale," César Cui; "Ave Maria," Schubert-Wilhelmj; "La Chasse," Fritz Kreisler, and "I Palpiti," Paganini.

Zillah Hobday, our youthful and fascinating impresaria, is deserving of great credit and encouragement for her venture into the field.

WINIFRED CARBERRY.

GALVESTON NOTES

De Gogorza and Bloomfield Zeisler Appear with Texas Clubs
—Young Artists in Recital

Galveston, Tex., March 29, 1916.

At its second concert of the season the Girls' Musical Club last night presented Emilio de Gogorza in a varied program, which was enthusiastically received by a large and appreciative audience. Mr. de Gogorza showed himself a true artist and his beautiful singing will long remain a delightful memory to those who were fortunate enough to hear him.

On the evening of March 1 Fannie Bloomfield Zeisler was the visiting artist with the Galveston Choral Club at its second concert.

Mme. Zeisler's wonderful playing, with its brilliancy and varied tone color, completely enthralled her audience and called forth a display of enthusiasm that has seldom, if ever, been equalled here.

The Choral Club, which has just recently passed its first anniversary, sang three numbers in a creditable manner.

Two charming young artists, Sara Helen Littlejohn, pianist, and Daisy Cantrell Polk, soprano, were presented in joint recital by the Galveston Equal Suffrage Association, on the evening of February 22. Miss Littlejohn revealed a beautiful tone and excellent and sure technic, while her interpretations were most artistic. Miss Polk has a lyric soprano of delightful quality, which she uses with rare skill and refinement.

E. L.

CLARKSBURG CLUB'S FIRST EVENT

Marcato Choral Club Assisted by Excellent Soloists Is Heard in First Regular Concert

Clarksburg, W. Va., April 1, 1916.

Over 1,200 musical people greeted the initial performance of the Marcato Choral Club, March 14, at the First Methodist Church. The good spirit which existed among the singers was imparted to the listeners, whose thorough enjoyment of each and every number was evidenced by the repeated encores of the well selected program sung by the chorus of sixty voices, conducted by Mrs. W. Lee Williams. This concert showed to a remarkable degree the talent and interest in music that Clarksburg possesses, and which has been brought to light by the efforts of Mrs. Williams and the Marcato Music Club.

Too much praise cannot be given Mrs. Williams for the able manner in which she conducted the chorus. In fact, the accuracy and zest with which the chorus sang was due to her artistic interpretation as well as her personal magnetism. Mrs. Homer Williams, a talented musician of the club, played the difficult accompaniments in a sympathetic and artistic manner. Cora M. Atchison, president of the club, read a well written paper on the aims and purposes of the Marcato Music Club, which was well received.

Those who assisted the club were: Genevieve Elliott; Harriet Lippman, of Weimar, Germany, a cousin of Miss Elliott, who has lately arrived in this country, and Dr. Charles L. Moore, of Pittsburgh.

The program was opened by a well played organ number (prelude in B flat, by Ed. Read) by Ray Cuppet, followed by the "Tannhäuser" chorus, "Hail, Bright Abode." Miss Elliott's bell-like voice was heard with great pleasure in a group of three songs—"Welcome, Sweet Morn" (Cadman), "Goodbye, Sweet Rose" (Harling), and "Fairy Pipers" (Brewer). For an encore she gave "Jean," by Spross.

Dr. Moore sang "The Toreador Song," from "Carmen"; "The Muleteer of Zarragona," by Henrion, and for encore he gave the "Bandolero," by Stewart, and "The Chip of the Old Block." Dr. Moore endeared himself to the hearts of Clarksburgers, as was evidenced by the great applause and the encores he was obliged to give. Miss Lippman sang "Ich Liebe Dich" (Grieg) and "Florian's Song" (Godard). The last she was obliged to repeat. Miss Elliott and Miss Lippman sang three duets in a beautiful manner, "Wanderer's Night Song" (Rubinstein), "The Angel" and "The May Belle and the Flowers," by Mendelssohn. The full chorus sang "The Miller's Wooing," by Fanning, and "Italia" ("Lucrezia"), by Donizetti. The ladies' chorus sang Nevin's "Little Boy Blue" in a sweet, tender manner. The "Soldiers' Chorus" from "Faust" was sung in a masterly manner by the male chorus.

The Marcato Music Club has done a good work in giving to Clarksburg a chorus that will mean so much to the musical life of the community. A. M. C.

John Doane's Organ Recitals

John Doane, concert organist, has been very busy with recitals during the past season. In the months of February and March he played on the following dates: February 8, Plymouth Congregational Church, Lincoln, Neb.; February 9, First Congregational Church, Fremont, Neb.; February 14, Stockton, Ill.; February 25, Superior,



MARCATO CHORAL CLUB OF CLARKSBURG, W. VA.

MRS. LEE WILLIAMS, DIRECTRESS.

Front row, seated from left to right: Genevieve Elliott, soloist; Mrs. John Cookman, vice-president; Mrs. Harry Sheets, treasurer; Mrs. Ray Cuppet, secretary; Cora M. Atchison, president; Mrs. Homer Williams, official accompanist; Mrs. W. Lee Williams, directress; Florence Lynch, federated secretary. Tall gentleman in front of console of organ, Dr. Charles L. Moore.

Wis.; March 1, Logansport, Ind.; March 2, Decatur, Ill. Mr. Doane has been engaged also for an organ recital before the Illinois State Music Teachers' Association the first week in May.

Sibyl Sammis-MacDermid and

James G. MacDermid Activities

Sibyl Sammis MacDermid and James G. MacDermid will be assisting artists with the Eurydice Club in Toledo, April 11, and Mrs. MacDermid has just been announced as soloist with the Chicago Symphony Orchestra, Frederic Stock, conductor, by the Detroit Orchestral Association at the concert of October 31.

Following their recital at Coe College, Cedar Rapids, Iowa, Earl Killeen wrote as follows in the Cedar Rapids Republican under the heading of "Fortunate."

Cedar Rapids was fortunate in hearing Sibyl Sammis-MacDermid last Monday night. Those who have heard Mrs. MacDermid were aware that her recital would be enjoyable, but we do not believe her greatest admirer would concede she could sing as she did. This singer comes from Chicago and we in the West believe the home of art is more in the East, therefore we often omit to mention Chicago in connection with an artist, but conjure with New York as though the very name meant excellence. . . . Mrs. MacDermid would be conferring a distinct honor upon New York were she to go there and in our criticism of her recital we are not making any mental reservation due to the false ideas of the geographical

position of the home of art, for if she hailed from . . . she would still be one of the greatest of American concert singers.

Mrs. MacDermid's resources are superlative in quality and ample enough to meet both the lyric and dramatic demands of classical and modern song. She began with Haydn's ever vernal "With Verdure Clad" and while her interpretation was rubatoed from its oratorio moorings, her conception was set forth with fine tone, clearest of phrasing and English as refreshing as the song of the first robin. After this more formal beginning a group of intimate songs was sung with a charm, a spirit, a dash designed to establish a feeling of fellowship between the singer and her audience. . . .

"Das Kraut Vergessenheit" (Hildach), "Les Cloches" (Debussy), "Quando me'n vo Soletta" (Puccini) and the "Mirror Scene" from "Thais" (Massenet) disclosed the more dignified qualities of the singer's equipment. Above all, we admired the repose so evident with even the taxing parts of these songs; no phrase was too long to lose its design through lack of breath, no emotion too intense or complicated but that its intention was voiced with surety and reserve. High effects were produced with the ease employed by a violinist in playing harmonies, and low tones were sung with a breadth and directness surprising in a soprano. . . .

After the "Thais" number the man who had been playing such helpful accompaniments emerged from the role of "at the piano" to assume the role of composer. . . . These songs, which are being sung by so many of the great artists, are a rebuke to the composer who employs the jangle of modern harmony to produce a simple song. Melodies, clear, direct, that are supported by accompaniments which do not confuse, characterize these products of Mr. MacDermid's mind. . . . The secret of why one song is and another merely seems to be, has evidently been discovered by Mr. MacDermid, for his songs are genuine, are real. Mrs. MacDermid proved a most sympathetic expositor of the works of her husband and was prevailed upon to repeat the remarkable "Charity."



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KNABE PIANO

SANTA ROSA HAS A WELL ORGANIZED CHORAL CLUB

Santa Rosa, Cal., is reasonably proud of its Choral Society, the daily press of that town of about 10,000 inhabitants devoting much space to a review of its concert of March 28. The Choral Society numbers about 100 members of energy, enthusiasm and interest, inspired by the leader, Howard E. Pratt, of Oakland. The organization began with a membership of forty persons, and is now in the third year of its existence. There have been two concerts of "Old Time Songs," and it has given the oratorios "The Creation," "The Messiah," "The Prodigal Son," also the "Stabat Mater" and "Gallia," and Cowen's "Rose Maiden," in connection with Santa Rosa's Rose Carnival last May. The work now in preparation for the next event is "Hiawatha's Wedding Feast" (Coleridge-Taylor.)

That the Santa Rosa public is thoroughly en rapport with the Choral's ambition is expressed in the following culled from the reviews of its daily press after its most recent concert, March 28, when Rossini's "Stabat Mater" and Gounod's "Gallia" were the works presented:

... It is just such musical festivals as that given by the Santa Rosa Choral Society last night at the Columbia Theatre that serves to strengthen the love for the music and the words which strike at the heart strings. From the commencement of the plaintive recitative of Gounod's "Gallia," "Solitary lieth the city," to the finale of the "Stabat Mater," that grand "Amen" chorus that almost brought men and women to their feet with a cheer, it was one

gem following another, link by link as it were, throughout a never to be forgotten hymn to the Deity.

People who had heard the "Stabat Mater" sung before by choirs in the Old World and in surroundings breathing more of the religious fervor than the building in which it was sung last night agreed that the Santa Rosa Choral Society had given a splendid presentation. With the Choral Society it has been a stage of progress and development until on this occasion Director Howard E. Pratt wielded his baton with the assurance that from his singers would come a response that would well fit the suggestion of the composer who set the requiems to music.

Very fortunate indeed was the selection of the solo parts for the "Gallia" and the "Stabat Mater." The soloists were Lucy van de Mark, contralto; Mrs. J. E. Morrish, soprano; Hugh Williams, tenor, and Robert S. Maile, basso.

And the chorus was splendid, well balanced and effective in all the singing. "Gallia" and "Stabat Mater" have great offerings for the chorus and big demands upon the singers. The chorus acquitted themselves admirably. The chorus work was a triumph. The shading at times was superb and revealed in the attaining of results a response to the genius of a great leader such as is Howard Pratt. We shall not soon forget the evening of pleasure listening to the grand bursts of harmony from that well trained body of singers. The society is certainly to be congratulated upon the success of the production.

Loleta Pierce, the piano accompanist of the society, was called away at the last moment by the death of a personal friend. Very fortunately Carrie Jones, of Berkeley, Mr. Pratt's accompanist in his studio work, was in town, and so she stepped into the place and her accompaniments at short notice, without having played the music before, was nothing short of wonderful and worthy of special commendation.

The passing of another of the great concerts of the Choral Society only leaves a regret that only one night of such music is given us. . . .—Press-Democrat, March 29, 1916.

To dwell with emphasis first upon the practical side of last night's musical feast at the Columbia Theatre, by the Santa Rosa Choral Society, attention is first drawn to the audience. . . .

Howard E. Pratt, of course, walks away with first honors. His untiring patience throughout the many rehearsals and his thorough musicianship have brought this body of singers into the front rank of choral organizations in this part of the State. Santa Rosa may well boast of his presence among us. The soloists acquitted themselves in splendid style. Mrs. J. E. Morrish possesses a voice of exquisite charm and even quality throughout and with her pleasant personality won many new friends by her art. Lucy van de Mark has been long and very favorably known to the Santa Rosa public and her work last night was up to her usual standard. Hugh Williams and Robert Maile both have voices of good range and quality and contributed much toward the evening's pleasure. Carrie Jones furnished a firm support to the vocalists by her careful accompaniments. The singers in the chorus are certainly not to be overlooked, for upon them fell the burden of the concert, and their work was excellent. The attacks and releases were made as if by one voice, there were no straggling voices at any time, and the parts were well balanced. To be sure, the performers, from the conductor to the chorus members individually, were the best that could be obtained in our town and they certainly cannot justify anything but the greatest praise. . . .—Santa Rosa Republican, March 29, 1916.

SCHUMANN CLUB CONCERT

Waldorf-Astoria Hotel Ballroom Is Scene of Enjoyable Choral Program—Lucy Marsh Is Soloist

The grand ballroom of the Hotel Waldorf-Astoria, New York, was well filled on Monday evening, April 10, when the Schumann Club held its third private concert.

Lucy Marsh, soprano, assisted the club. Her first group of songs were in German, namely, "Herbst" (Arensky), "Lied der Braut" (1 and 2) (Schumann), and "Zueignung" (Strauss). In the second half of the program she gave "The Seraglio's Garden" (Sjögren) and "Le Printemps" (Stern).

In all of the songs Miss Marsh was delightful and her audience was deeply interested. Miss Marsh was obliged to respond several times.

The program arranged for the chorus by Percy Rector Stephens, the conductor of the club, was unique and interesting. It opened with Scholz's "Jubilate" (incidental solo by Mrs. Fox), followed by a group of charming songs by Elgar D. S. Smith and A. Jensen.

"Ave, O Maria" (Zandonai) and "Ma Voisine" (A. Goring Thomas), seemed to be the favorites with the audience in the second group. The first was beautifully rendered, the voices being extremely well blended. "Ma Voisine" presented a marked contrast in gaiety. There were solos by two young women, Misses McConnell and Gelling, who possess good voices and who sang intelligently. Miss Gelling was assisted by the club in the "Chorus of Polovetzian Maidens" ("Prince Igor"). It won so much favor from the members that it was repeated. "Hail, Land of Freedom!" (George C. Turner) closed the program effectively.

Mrs. H. S. Burns is the president of the club; Mrs. Lucian H. Clark, first vice-president; Mrs. M. H. Fisher, second vice-president, and Hilda Grace Gelling, treasurer and secretary.

JOHN POWELL AT THE MACDOWELL CLUB

Well Known Pianist Gives Masterful Interpretation of His "Sonata Teutonica"

Monday evening, April 10, marked an epoch in the annals of the MacDowell Club of New York, for on that occasion John Powell, the distinguished American pianist, gave a reading of his "Sonata Teutonica." Mr. Powell is an artist in every sense of the word, and this sonata, which is from his op. 24, marks him as a composer of unusual ability as well. This work, which is in E major, consists of three movements, the first being marked *allegro sostenuto*. In the explanatory remarks with which he prefaced his reading Mr. Powell stated that in the first movement he had endeavored to portray the oneness of the universe; in the second, which is designated as "Variations on a Folk-song," the struggle for attainment; and in the third, "Tempo di Marcia," is realized the triumph of this ideal.

In the talk Mr. Powell explained in an interesting fashion the foundation upon which this work rests: At the instrument he illustrated the various motifs and the arrangement of the different themes. He also illustrated the manner in which he has developed each theme, and the prophecy of the movement to follow which is found at the close of the first and second movements. He then gave a masterly interpretation of the work, showing himself to be a pianist whose work is marked by virility.

Prolonged applause and cries of "Bravo" greeted him at the completion of each movement, and at the close of the work he was given a reception which was in reality an ovation.

Walter L. Bogert, chairman of the music committee, which includes the names of Marion Bauer, David Bispham, F. Morris Class, Clarence Dickinson, Harry M. Gilbert, Heinrich Meyn, Alexander Russell and Sigismund Stojowski, is to be congratulated upon the splendid success of this evening, and to him is due the sincere thanks of the music lovers present.

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TULSA OPERA FESTIVAL UNDER CHAMBER OF COMMERCE AUSPICES

Large Attendance Anticipated from Entire State—Werrenrath, Eddy and Navas Among Noted Visiting Artists—Many Programs by Local Talent

Tulsa, Okla., April 4, 1916.

The crowning event of the year and an epoch marking one in the history of Oklahoma is the engagement of the Ellis Grand Opera Company. The grand opera festival will be given October 30 and 31, at Convention Hall, during Fashion Week, and is under the auspices of the Chamber of Commerce, managed by Messrs. Carlson and Guiberson. With a few days' solicitation \$20,000 was subscribed by prominent business men of Tulsa and the contract signed by a special committee, thus assuring our city a visit from this organization. Doubtless hundreds of visitors will be attracted to Tulsa for this occasion from all over the State as well as the adjoining States of Kansas, Missouri, Arkansas and Texas.

WERRENATH TO RETURN

The popular baritone, Reinald Werrenrath, appeared in a song recital at the Grand Opera House March 15, under the management of Messrs. Carson and Guiberson. There is so much to admire in Mr. Werrenrath's voice, interpretation and personality that the hearer finds it hard to specify any one particular phase of the art in which this singer excels, all of his work being finely balanced and satisfying.

Mr. Werrenrath gave so much pleasure that he was engaged immediately for a return in November.

EDDY'S PLAYING DELIGHTS

The following night at Convention Hall appeared Clarence Eddy, in an organ recital given under the auspices of the Tulsa Press Club. Mr. Eddy's playing gave great delight to lovers of organ music and his handling of the new municipal organ called forth general praise.

MARCH A BUSY MUSICAL MONTH

The past month has been a busy one, in numerous recitals and concerts by visiting artists and local talent.

The Music Study Club, which is bringing us several pianists this year, gave a musicale at the home of Mrs. W. A. Aggers on the evening of March 2, presenting the Spanish pianist, Rafael Navas.

March 3 voice pupils of Robert Boice Carson and piano pupils of John Knowles Weaver gave a recital at Kendall College.

Sunday afternoon, March 11, in the auditorium of Henry Kendall College, John Knowles Weaver gave an organ recital, assisted by Charles T. Laughton, violinist, and Mrs. Laughton, harpist. This being the first ensemble playing of harp, violin and organ in Tulsa or the State of Oklahoma, a large and appreciative audience was attracted to the college for this event.

Josephine Storey White, a favorite contralto of Tulsa, assisted and largely helped to round out a splendid program. One of the most elaborate and brilliant social functions this season was the musicale given March 17 by Mesdames Charles Edward Strowelle and Grant Rafael McCullough in the Elk's Club ballroom. For this occasion the program was rendered by Mynn Cogswell, violinist; Rafael Navas, pianist; W. R. Guiberson, baritone; Mrs. Dupont Joyce, reader and accompanist; Margaret Ringold, Lynette Kimmons and Marguerite Gavin.

On March 24 Lulu Billingslea presented her class of piano pupils in an interesting musicale at her home.

The same evening, at Kendall College, Flo North, assistant piano teacher, presented a number of young pupils in recital. Miss North's pupils show the results of careful training from a thoroughly capable instructor.

On the evening of March 31 Edward Baxter Perry gave a piano lecture recital at the First Baptist Church. Mr. Perry was brought to Tulsa under the auspices of John Knowles Weaver as a benefit for the Kendall College pipe organ.

On Saturday, April 1, the Hyeckha Club held an open meeting in the Kendall College Chapel, Mrs. John Knowles Weaver being hostess. An excellent program of voice, piano and organ numbers were given.

The same afternoon, in the First Christian Church, Eulalie Parks presented advanced pupils in a piano recital.

Monday evening, April 3, Misses Funke and Cisene presented piano recitals in their studios at the First Baptist Church.

JOHN KNOWLES WEAVER.

Seagle Sings for Choir Boys

Monday afternoon, April 10, Oscar Seagle, baritone, gave a recital before an invited audience in the hall of the Choir School of the Cathedral of St. John the Divine, a school of which Mr. Seagle's son, Jean, is a member. A large company of friends of the school assembled to hear a delightful program, which was made up of favorite numbers selected from the programs Mr. Seagle has given so extensively during the season just ending. The artist

was in splendid voice and evidently as thoroughly enjoyed singing for the intimate audience, which included all the school boys, as the audience enjoyed hearing him. Frank Bibb was his usual competent self at the piano.

ARTHUR MEES CONDUCTS "HIAWATHA"

New York Philharmonic Members and Excellent Artists Assist Bridgeport Society

Monday, April 3, is a red letter day in the annals of the Oratorio Society of Bridgeport, Conn., for on that evening Samuel Coleridge-Taylor's "Hiawatha" was presented under the direction of Arthur Mees and scored a success greater than any yet won by this organization. The credit for this achievement is due to the untiring efforts of Dr. Mees (and this fact has been quickly realized not only by the chorus itself, but also by the press and public of that city. From the moment when a burst of hearty applause marked his entrance to the close of the program, his masterly baton work dominated the entire program. The work is one which gives the chorus ample opportunity to show itself to the best advantage, and this opportunity the Oratorio Society was quick to grasp, so that the performance may well be termed masterful. There was a power and finish in the work that was wholly satisfying to the most fastidious, and the enunciation of the 350 voices was so perfect as to render practically unnecessary the printed book. This fact alone is, as the Bridgeport Farmer puts it, "an amazing tribute to the industry of individuals and to the skill and tact of Dr. Mees."

Fifty members of the New York Philharmonic Society, F. Lorenz Smith, concertmaster, added materially to the success of the evening. The soloists were Marie Kaiser, soprano; Reed Miller, tenor, and Wadsworth Provandie, baritone. Mr. Miller's splendid voice was shown to advantage in his one solo, "Onaway," which he gave in his usual artistic manner. Hiawatha's farewell, as sung by Mr. Provandie, made a profound impression upon his audience, his rich and powerful voice lent this solo a marked dramatic intensity. Miss Kaiser sang the lines of Minnehaha in a manner which won the sympathy of her audience. Her voice is clear and there is a purity in her tones which sounded well in this work.

As the Bridgeport Evening Post declares, "Bridgeport is very, very proud of the Oratorio Society which bears its name."

Mme. Clausen's Vocal Qualities Lauded

An appreciation of Julia Clausen following the Swedish singer's recent appearance in Houston, Texas, was written by Hettie Page Garwood, and published in the Houston Chronicle. So fully does it sum up the qualities of Mme. Clausen, who is to tour next season under the management of Loudon Charlton, that Mr. Charlton has issued it in pamphlet form and sent it to his clients. The appreciation follows:

"The members of the Ladies' Choral Club are to be warmly congratulated on the beautiful concert which they gave at the Prince Theatre on Tuesday evening, presenting to the Houston public the distinguished contralto, Mme. Clausen. It was the real musical event of the season. It some of the press notices the word noble has been fittingly applied to this marvelous voice.

"It would be presuming in one, not a musician, to discuss Mme. Clausen's singing from a technical standpoint, but there can be no doubt of the fact that her voice was one that went straight to the heart.

"The mellow tones were at times so wonderfully soft and pure that they seemed to have been breathed into the atmosphere and to have become one harmonious part of it. Mme. Clausen possesses a commanding stage presence which makes its own appeal, being so filled with natural dignity. One liked her instinctively before hearing a note.

"The concert will long be remembered as one of the most beautiful musical affairs ever offered the Houston public."

Beulah Beach Delights Critical Audience

At a recent reception at the studio of Victor Archibald, Park avenue and Thirty-fifth street, New York, the feature of the occasion was the singing of the Brooklyn Operatic Trio on its first appearance in Manhattan.

The studio was filled with musicians of note and music lovers and the work of the trio was enthusiastically applauded. Particular mention was given the voice of Beulah Beach, well known for her former work here.

The others, Meta Christensen, contralto, and Elsie Chapman, mezzo-soprano, were favored with exceptional praise and all were urged to repeat their success.

Their program included: "Oh, Come My Love" (Chaminade), "Stars of a Summer Night" (John E. West), "On Airy Pinions" (Hahn).

Mr. Archibald also sang several favorite songs and was in splendid voice.

Walter Henry Hall Professor of Choral Music, Columbia University Address 49 Claremont Ave.

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MUSICAL COURIER EDITOR IN THE SOUTH

[Editorial in Birmingham, Ala., Age-Herald, March 19, 1916.]

MR. LIEBLING COMPLIMENTED.

"Birmingham should be proud of the manner in which her public spirited citizens entertained Leonard Liebling, the noted musical critic and editor of the MUSICAL COURIER," said G. C. Davis.

"Before a large audience at Cable Hall, Friday, Mr. Liebling spoke most interestingly of the connection between music and business and at the luncheon following the lecture he spoke on similar lines. He advocated an auditorium for business and musical reasons; spoke of the Birmingham of the future with its symphony orchestra and of the advantages to be derived by this city in respect to the general acceptance by the public of music as a cultural necessity. He referred to the national reputation which Minneapolis was making through its now famous orchestra.

"Altogether, Mr. Liebling's visit here has been productive of much good and his enthusiastic expression of approval of what the music lovers in this city have done was unstinted."

[Editorial in Birmingham, Ala., News, March 19, 1916.]

MAKING SLOW PROGRESS RAPIDLY

"So far as music is concerned," said Leonard Liebling, "New York City is like the man who was unable to see the forest on account of the trees. It thinks that there are no musicians nor any musical atmosphere outside of its own confines. I know better, for I have found it in many places. I can always judge of the musical worth of a community by talking with the officers of local musical associations or leading spirits interested in that subject, and after a conversation with Mrs. Victor Hanson and Mrs. Houston Davis I am convinced that there is great merit, much worth and a refined atmosphere in the musical world of Birmingham. The city is progressing slowly, but rapidly. This may sound paradoxical, but I mean it just as I mean it when I say of my piano performance that I play the easiest pieces with great difficulty; I play it, and Birmingham is making progress."

[Memphis, Tenn., News-Scimitar, March 20, 1916.]

EDITOR GUEST OF CLUBS

At a perfectly appointed luncheon on Monday afternoon, given by the Business Men's Club, Leonard Liebling, music critic and editor-in-chief of the MUSICAL COURIER, and Rene Devries, general representative, were the honor guests. Mr. Liebling is well known as a facetious writer, as well as a clever speaker.

At 4 o'clock Monday afternoon the musicians and music loving public had the privilege of meeting Mr. Liebling at a delightful reception given by the Beethoven Club. Mrs. A. Denny du Bose, general chairman of the entertainment committee, with her efficient co-workers, chairmen of the different committees, consisting of Mrs. David L. Griffith, acting president of the Beethoven Club; Mrs. Eugene B. Douglass and Mrs. J. F. Hill, had planned the affair on elaborate lines. A brilliant talk was made by Mr. Liebling. He spoke on "Composers as Plagiarists."

In the receiving line were the officers and the founder of the club, Martha Trudeau.

On Tuesday Mr. Liebling and Mr. Devries will be the guests of the Rotary Club.

The Beethoven Club always offers the Memphis public the best that can be had, and it is a source of pride and pleasure to musicians to have Mr. Liebling as a guest for two days.

[Memphis, Tenn., Commercial Appeal, March 10, 1916.]

EDITOR AND CRITIC TO BE GIVEN A RECEPTION TODAY

Memphis is fortunate in being included in the itinerary of Leonard Liebling, editor-in-chief of the MUSICAL COURIER, who is making a tour of the United States to become acquainted with the musical conditions of the country.

Memphians have every reason to be proud of the musical activities of 1915-16. The business organizations have man-

ifested much interest in promoting musical affairs, and it is most encouraging to the musical clubs which have ever striven for the elevation of musical and artistic standards. With the appearance of the Minneapolis Symphony Orchestra, the Boston Grand Opera Company in conjunction with Pavlowa and the Ballet Russe, and the coming of the Philharmonic Orchestra, Memphis promises soon to become a musical city.

Mrs. A. Denny du Bose, general chairman of the entertainment committee, has been most enthusiastic in the arrangement of details for Mr. Liebling's visit, and with the able assistance of the chairmen of the different committees, consisting of Mrs. David L. Griffith, Mrs. Eugene B. Douglass and Mrs. J. F. Hill, it is to be expected that the music as well as the civic bodies will avail themselves of the opportunity to hear Mr. Liebling's clever lectures while in the city. A cordial invitation is extended to all interested persons to meet the distinguished guest at a reception at 4 o'clock this afternoon at the Woman's Building. Mrs. David L. Griffith, acting president of the Beethoven Club, will introduce Mr. Liebling, who will talk on "Composers as Plagiarists." Mr. Liebling and Rene Devries will be the guests of the Business Men's Club at luncheon Monday and of the Rotary Club Tuesday. A drive over the city and several social affairs have been arranged for them.

[Memphis, Tenn., News-Scimitar, March 20, 1916.]

MUSICAL JOURNAL'S EDITOR IN MEMPHIS FOR AUDITORIUM

Leonard Liebling, editor of the MUSICAL COURIER, of New York, one of the leading publications in the country for that branch of art, and Rene Devries, general representative, are in Memphis, having arrived Sunday night from Birmingham, Ala. Their visit here is part of a trans-continental tour initiated several months ago, and its object is to get in closer touch with music conditions and to arouse interest therein where possible. The trip through the South started in Western Texas and has already included some of the leading centers of the section.

Mr. Liebling, who is a live wire musically from any point of view, as well as a most courteous and wideawake member of the fourth estate, is at the Gayoso, and will be in Memphis for two days. He will be the center of much attention from local musicians, and will be given as good an opinion as possible of the development of that branch of art here.

At the Woman's Building Monday afternoon from 4 to 6 o'clock, a reception and tea will be given by members of the Beethoven Club, at which time all who are interested in music will be given an opportunity to meet the visitors. Mr. Liebling will give a talk on "Composers as Plagiarists." His prominence as an authority on music, he having for years been noted as a critic, should make the occasion one of importance to all who have the musical welfare of the city at heart.

BOOSTS AUDITORIUM IDEA

To a representative of the News-Scimitar, Mr. Liebling expressed satisfaction at being in this city, and he hoped to carry away with him nothing but favorable opinion as to the progress of the art here. When told that the city was without a suitable auditorium, but that a sincere effort was in progress to have one erected, he said that it was practically out of the question to undertake big things musically without such. Moreover, he said, what he had heard of Memphis justified him in expecting to see successful fruition of the plans.

In discussing some of his impressions resulting from his trip through the Southern country, he said that no great surprises had been met and that he found widespread and earnest effort to elevate the love for the best in music, and that it was bringing results. He said that in no section was there more sincere appreciation for genuine art than came from a part of the citizens of the South, but his observation was that the proportion was not so large as in other sections of the country. He bespoke genuine progress toward improvement in this respect, if the effort to have the public schools give more importance to music as a part

of the education of the children should receive its merited attention.

[Memphis (Tenn.) Commercial Appeal, March 21, 1916]
MR LIEBLING COMPLIMENTED.

Leonard Liebling, editor of the MUSICAL COURIER, and Rene Devries, general representative, were the guests of honor at a very delightful affair yesterday afternoon, when the members of the Beethoven Club complimented them with a reception in Beethoven Hall, Woman's Building.

Clusters of spring blossoms and palms artistically arranged made an attractive setting for the affair, over which Mrs. David L. Griffith, vice-president of the club, presided graciously as hostess, assisted by the other club officers, all of whom were charmingly gowned for the occasion. Mrs. A. Denny du Bose was chairman of the entertainment committee.

A delightful feature of the afternoon also was the musical program rendered by several of Memphis' most gifted musicians, Mrs. Charles Miller, vocalist; Mrs. Theodore Carroll Reynolds, pianist, and Angelo Cortese, harpist.

The tea table, which was beautifully decorated in rainbow effect with roses, carnations and rainbow tulle, was charmingly presided over by Mrs. W. D. Buckner and Mrs. W. E. Nickey, both of whom were attractively gowned for the afternoon.

Preceding the reception Mr. Liebling and Mr. Devries were entertained at luncheon at the Business Men's Club, and today will be the guests of the Rotary Club.

Mr. Liebling contributed one of the enjoyable features of the afternoon in a talk on "Beethoven and Other Plagiarists." He explained that, although his title sounded like a reflection on Beethoven, it was not so intended, but served merely to cloak his general remarks on all sorts and kinds of musical matters as he had found them in his trips throughout this country, the present travels of the editor being his first "adventures through the tonal South," as he termed it.

PLEASED WITH SOUTHERN CONDITIONS

He found conditions promising in Dixie Land, but also detected room for much improvement. He said very humorously that those Easterners are always much disappointed who imagine that "prominent Southern business men, when they meet in groups of four in the street, stop and sing 'The Suwanee River' in close harmony; that the mummies sit on every doorstep crooning plantation lullabies to the white babes, and that the levees are lined with indolent but very talented darkies, who sit there all day long, playing the banjo and shouting gleeful ditties."

Public school music was referred to by Mr. Liebling as being the very foundation on which the future of the coming musical generations must be built. Symphony orchestras and great choral societies were mentioned as the other basic material that helps to make a community musical and place it on the tonal map as a center of art culture. Mr. Liebling made an eloquent plea for the erection of a suitable auditorium as a proper home for the kind of musical attractions which he deemed worthy of the size and civic importance of Memphis.

He complimented the women of the Beethoven Club on the musical interest they have aroused here, and he referred in the same enthusiastic way to the women of the Federation of Music Clubs, "who have done the same pioneer and practical work all over the country and made it possible for the best artists to find large and profitable audiences wherever they appear nowadays from the Atlantic to the Pacific."

Mr. Liebling's musical examples, "showing how the great minds in music oftentimes ran in the same melodic direction," ranged over the whole of musical literature and seemed to be at the player's finger ends in countless specimens from Beethoven, Mozart, Gluck, Schumann, Wagner, Brahms and all the modern composers down to the very newest exponents of the most modern schools of light and serious music. The similarities of theme and the way Mr. Liebling commented on them in his incisive and characteristic manner had his hearers in continual smiles and laughter. A flashlight picture of the officers of the club and the honor guests was taken before the gathering dispersed.

Fitzlu and Allan Again to Sing for Mozart Society

Hugh Allan, baritone, and Anna Fitzlu, soprano, are engaged to sing at the White Breakfast of the New York Mozart Society (Mrs. Noble McConnell, president), May 6, Hotel Astor, New York.

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Scranton Orchestral Program a Treat—Mary Jordan with
Junger Maennerchor—Century Club Concludes
Course—Items

Scranton, Pa., April 12, 1916.

The concert given by the Scranton Symphony Orchestra in Casino Hall, April 6, was a rare musical treat, which afforded pleasure to a large and appreciative audi-



LOUIS BAKER PHILLIPS,
Conductor, Scranton Symphony Orchestra.

ence of lovers of good music. The orchestra, of which the various instruments are well balanced, played with fine expression and technic, giving evidence of the ability of the capable conductor, Louis Baker Phillips. The program which is presented herewith was supplemented with several encores, to satisfy those present, who are anticipating with pleasure the next concert.

This was the program: Symphony, No. 40, in G minor, Mozart; overture to Shakespeare's "Midsummer Night's Dream," op. 21, Mendelssohn; three dances from "Henry VIII," "Morris Dance," "Shepherd's Dance," "Torch Dance" (by request), German; prelude, Jaernefelt; "Marche," Bojaren.

Harold Stewart Briggs, the well known pianist, and Oliver C. Reese, tenor, will be the soloists for the last concert of the series to be given May 18.

MARY JORDAN ENGAGED FOR MAENNERCHOR

Mary Jordan, contralto, of New York, has been engaged as soloist for the next concert of the Junger Maennerchor, May 8. Miss Jordan has appeared here many times and her coming is awaited with keen interest and pleasure.

MISS REESE TO HELP IN EASTER MUSIC

Lois C. Reese, contralto, has been engaged as soloist for the Easter services at the Washburn Street Presbyterian Church.

GOOD ORGAN RECITALS

Charles H. Doersam, A. A. G. O., gave the last of a series of recitals at the Second Presbyterian Church Wednesday evening. Too much cannot be said of this organist's fine playing, and assurance is given that a recital given by him at any time will be enjoyed by even the most critical.

CENTURY CLUB COURSE CONCLUDED

The Century Club Symphony Course, consisting of a series of five lecture-concerts, under the direction of Louis Baker Phillips, came to a very successful close on March 30.

Mr. Phillips, who had the assistance of a miniature orchestra of eleven players—string quintet, flute, oboe, clarinet, tympani, piano and harmonium—explained the development of symphonic forms with illustrations at the piano, and symphonies from Haydn, Mozart, Beethoven, Schubert and Schumann, were played by the orchestra.

This series is very interesting as well as instructive and well calculated to arouse an interest in this form of music.

MODERN MUSIC HEARD

Mabel Marvin-Barger gave a program of modern music at the Century Club, Tuesday afternoon, April 11. Compositions of Debussy, Arensky, Moussorgsky, Borodin,

Rachmaninoff, Rimsky-Korsakoff, Strauss, Max Reger, Kurt Schindler, Horsman, Bemberg, Carpenter and Rogers were given by Miss Fulton, Miss Osborne, Mrs. Brady, Mrs. Pierson, Miss Chappell, Miss Towne, Miss Shafer, Miss Porter and Miss Warum.

GEORGE F. SCHIMMEL.

BARRIENTOS HEADLINE HEROINE IN BOSTON

Boston newspaper headlines tell the story of Maria Barrientos, the Spanish coloratura soprano's triumph in that city with the Metropolitan Opera Company recently:

"Mme. Barrientos Sensation of the Opera Season," said the Evening Record. "Mme. Barrientos Charms as Lucia and Wins by Musicianship," said the Globe. "Barrientos' Voice Exquisite in Quality," reiterated the American, and the Post gave vent to its feeling in a laconic headline of "Barrientos Triumphs as Lucia." "Arouses Enthusiasm," was the second comment. The Herald said that the "Lucia of Mme. Barrientos was a Delight." "The Soprano," the headline goes on to say, "Appears to Excellent Advantage and Impresses with Her Unquestionable Skill." Says the Boston Transcript: "Mme. Barrientos as Lucia Equals all Expectations"; "The Remarkable Star Gave a Memorable Interpretation in Donizetti's Popular Opera." A Triumph of Art Won in Lucia by Barrientos," says the Boston Journal in its large headlines. And in its opening paragraph says that "the triumph won by little Maria Barrientos was phenomenal; the biggest and most brilliant surprise of the season. It was all the more stunning because it was so unexpected." In the Advertiser the critic calls attention in the headlines to the fact that "Barrientos Sustains Great Reputation Established in New York."

The Globe in its criticism points out that the Spanish singer aroused her audience to a pitch of enthusiasm after the "Mad Scene" seldom offered by any of her sisters. "Her voice is exquisite in quality. She deserves the tremendous demonstration accorded her," says the Boston American. "The audience woke under the magic of her artistry and shook the house with its appreciative applause. The swelling of her tone was thrilling," said the Boston Record. "Her voice is the most intelligent and subtle coloratura singing that this public has heard for a long time," said the Transcript. "Her Lucia creates a strong desire to see and hear her in other roles. Mme. Barrientos is by all means an operatic singer of the first class," affirmed the Boston Traveler in its story of the triumph. "This may be said," says the Boston Herald, "Boston has not heard such florid singing for many years, and Boston has not heard such delightful singing for many years."

Barrientos has repeated her New York success.

Reuben Davies Delights Critical Audience

Reuben Davies, the young American concert pianist, gave an afternoon of music at the studio of Amy Grant, West Fifty-fifth street, New York, on Thursday afternoon, April 13, before an audience consisting largely of professional and amateur musicians.

The young artist gave a program of sufficient variety to enable him to display his versatility and his artistic performance delighted the audience.

Among the numbers played were Beethoven's "Sonata Appassionata," op. 52; etude, E flat major; nocturnes, F sharp major and C sharp minor by Chopin and others.

Mr. Davies contemplates giving recitals in the East during the season 1916-17 and in anticipation of this is preparing several interesting programs. He will feature old classic as well as modern works.

In the critical era in which we live, it is more than ever desirable that the gems of British vocal concerted music should be made manifest to the modern audience. Old things are not to be decried because they are old; rather are they to be praised in consequence of their unfamiliar beauties.—Aberdeen Journal.

John J. McClellan Very Busy

On April 7 there was a choir concert at the Mormon Tabernacle in Salt Lake City, at which John J. McClellan and the famous organ shone to particular advantage. He played several solos in his usual artistic manner, but found most response with his improvised arrangement of an old melody, a feat which he has been performing with various tunes for a long time to the great satisfaction of the thousands of hearers who have been listening to him at the Tabernacle concerts for many years past. The organ was the new one, or rather the rearrangement of the old instrument, and it was the first performance in public after its rebuilding.

The Deseret Evening News of April 8 comments at

length and in a most favorable strain, both about the organ and about Prof. McClellan's playing.

Among those who assisted at the concert were Lydia B. White, harpist; Edward P. Kimball, organist; Romania Hyde, violinist; Edna Anderson, soprano, and Horace S. Ensign, baritone.

Prof. McClellan also is the conductor of the orchestra at the American Theatre in Salt Lake City, which has the largest and most comprehensive pipe organ of any motion picture establishment in this country. The music library at the American is reported to be the most complete west of Chicago, and it contains the scores of more than 3,000 compositions. Prof. McClellan is one of the abiding attractions of the theatre.

Not long ago Prof. McClellan extended hospitality at the Tabernacle to Mme. Pavlowa, Felice Lyne, Mr. and Mrs. Ernest Schelling and other well known musical personages who were visiting in the Mormon city at that time.

Splering's Solos in Demand

Evidence that Theodore Splering has come to be recognized at his true value as one of the leading violin soloists is seen by the number of important engagements which are already booked for him for next season.

He will play with the Philadelphia and Chicago Orchestras and has in his date schedule something over twenty recitals in various cities. At the beginning of the season he will be heard in two recitals at Aeolian Hall, New York.

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1005 Times Building New York City**Sieveling's Booklet on His Piano Method**

Martinus Sieveling, the distinguished piano virtuoso and pedagogic, who has recently come from Paris to open a New York studio at 140 West Seventy-sixth street, has been sending out an attractive little booklet, entitled "My Method," in which he gives a very concise account of the method of piano to the perfection of which he devoted ten years of his time. The text of the little booklet is as follows:

My piano method, which is purely technical, is the fruit of ten years' patient study and research, and is founded on scientific principles unknown up to the present time, and opens a new horizon to students who desire to obtain a perfect piano technique within a limited space of time. Many pianists do not realize that building up a perfect technique is only a question of physical culture in employing and developing judiciously the different muscles and the articulation of the hands, forearms and shoulders; in fact the whole upper body has to be developed.

It is a profound mistake to believe that acquiring of technique depends merely upon the brain; on the contrary a great amount of constant muscular exercise is absolutely necessary. Of course mental concentration is also necessary while studying, as without brains nothing can be accomplished, but in making of a pianist, the technique plays the bigger part.

I have devoted the best part of my life to solving the secret of technique, and can announce to the piano studying world that I have discovered the secret of technique, and back up this guarantee with my name and reputation. My method is founded upon the principle of the dead or relaxed weight, as without the constant use of the dead weight of the arms, hanging on the fingertips, no modern piano technique can be developed. I can give the principle of the dead weight in one hour. My method gives marvelous results within a very short time, and after taking ten lessons, the student feels assured that at last he has found the only way to success. I cannot go into details in this short notice, but I can say that I have special exercises for strengthening each finger separately.

My method gives a beautiful round full tone, a mellow touch, and increases the volume at least 50 per cent. I also have special exercises for the scale, and for wrist work (octave playing). My method gives an unlimited endurance and a great finger speed. It is equally beneficial to the student and to the public performer, even those who have arrived and play successfully in public, can still benefit by it. One hour a day practice of some of the exercises keeps the technique in perfect order. All my exercises are done at the piano.

My method will be printed this summer. To those who want to study with me, I give the following guarantee: If the student is not entirely convinced, after ten lessons, that he has found his way to build up his technique, I will gladly refund the fees paid to me.

I know that any new thought or work always takes a long time to become known to the public, but I am absolutely convinced that my method is the method of the future, and will do away with other existing so called methods. My method consists of about one hundred special exercises and work, which I am now ready to give to the world, and my compensation will be that I am sure to receive the gratitude of the suffering piano student.

Music Day at the Woman's Press Club

David Bispham will talk on "Singing in English" with illustrations, at the Woman's Press Club (Haryot Holt Dey, president) on April 22, in the grand ballroom of the Waldorf-Astoria, New York. This is the annual "Music Day" of the Press Club. For years the Press Club was famous for the musical numbers on its program, due to the generous efforts of Baroness von Klenner, who was chairman of music of the Club, and later its president.

There has been no loss of interest in the musical numbers at the monthly social events, and "Music Day," as another woman prominent in musical circles is now chairman of music, Sara Buchanan Huff, organizer and director of community singing, in connection with the extension work, for Cornell University. In addition to Mr. Bispham, The Kent Choir, 125 voices devoted to furthering community singing, will give Strauss' waltzes, old Easter carols and the "Hallelujah Chorus," from "The Messiah," Arthur Leonard, accompanist, with Jeanette Beruer and Henrietta Arnold, soloists. The Elizabeth Russell String Quartet will play Schubert's quartet in E minor, and other selections. Martha Van Rensselaer of Cornell University will speak on "Community Singing in University Extension Work," Mme. Evans von Klenner, founder and president of the National Opera Club, on "Visualized Music," and Frederick Warde on "Shakespeare, the Man." The Apollo Men's Singing Club (John Hyatt Brewer, director), will be guests of honor and occupy boxes; a box will be occupied by composers, and other boxes will be occupied by prominent singers.

Dvorak's "Stabat Mater" at St. Thomas' Church

Under the direction of T. Tertius Noble, the Festival Chorus of St. Thomas' Church, New York, gave a performance of Dvorak's "Stabat Mater" on April 13, 1916, which was singular for its strength and sympathy. Louise MacMahon, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Harold Land, bass, were the soloists. They were fittingly chosen. The solo passages were beautifully done, and the quartet number, "Tears of Pity Must be Falling," had moments of great power and beauty. A decided feature was the singing by Reed Miller, with

true devotion, of the aria "At Thy Feet in Adoration." Nevada Van der Veer's singing was a marvel of purity and depth. A full orchestra participated, and during the offertory played Noble's "Lamentation" and "Reverie," compositions of notable grandeur. The conductor is entitled to the highest praise for presenting a service so filled with lofty sentiment and ideals.

In 1894, when Dvorak went to Cambridge, England, to receive his Mus. Doc. degree, he conducted a performance of his "Stabat Mater," given by the Cambridge University Chorus, on which occasion T. Tertius Noble presided at the organ.

An audience of more than 2,500, which completely filled the immense building, gave closest attention throughout the entire evening. Daniel R. Phiippi played the prelude and concluding voluntary.

Noble's "Gloria Domini" and his Te Deum in G minor will be given by the Choral Society on April 27.

**LIFE AND FRESHNESS IN
MENDELSSOHN GLEE CLUB PERFORMANCE**

Louis Koemmenich Conducts Attractive Program in Inspiring Fashion—Large Audience Present

On Tuesday evening, April 11, the Mendelssohn Glee Club under Louis Koemmenich gave its third concert of the season in the grand ballroom of the Hotel Astor. There was an audience which crowded the floor of the hall and filled the boxes of the two galleries. The club was assisted by Irma Seydel, violinist, and W. W. Kraft, bass. The program was made up as follows: "Morning in the Dewy Wood," Hegar; "Mother o' Mine," Burleigh; "The Grasshopper and the Ant," Bournel; "You Gentlemen of England," arranged by Louis Victor Saar; "Come Again, Sweet Love," arranged by Louis Victor Saar; "Venetian Love Song," Louis Victor Saar; "Vale, Carrissima," Attenhofer; "The Lucky Horseshoe," Hadley; "Hymn of Thanksgiving," Kremser.

All those who have followed the work of the Mendelssohn Glee Club since Louis Koemmenich became its conductor are aware to what a high point of excellence its work has been brought by this capable and hard working conductor. First of all it has the commendable habit of singing on pitch, its diction is clear, its phrasing executed with perfect finish and its dynamic variations ever accurately balanced, whether in the softest pianissimo or the loudest forte passages. There is life and freshness in all its work. The tone quality of the club is, as a whole, excellent, especially the bass and baritone section. The first tenor section was hampered by the unavoidable absence of Reed Miller and another of the leading members. There are in this section one or two voices which are not up to the standard of the rest of the club and which produce a disagreeable quality of forte passages.

Of the first group of numbers the "Grasshopper and the Ant" by Bournel was the most characteristic. The first two numbers of the second group are fine arrangements by Louis Victor Saar of some splendid old English tunes, both sung for the first time and performed with excellent feeling equal to the musical content of the pieces themselves. A "Venetian Love Song," an original composition by Mr. Saar was one of the specially fine numbers of the evening. It had a violin obligato, done by Miss Seydel, and an elaborate piano accompaniment finely played by Charles A. Baker, the club's pianist. There is splendid musical coloring in it and real "Adriatic" atmosphere. The passages for solo quartet which occur in the work were beautifully done and there was a short tenor solo—the name of the singer not given on the program—which was finely sung and contrasted delightfully with the harmonic background furnished by the club.

The second part opened with a new work by Bruno Huhn, also dedicated to the Club, a setting of Tennyson's poem "Balaklava." This is a very vigorous and dramatic work, as is to be expected from the nature of the poem, and evidently made a strong impression upon the audience which called the composer to the front. The feature of the final group was Henry Hadley's delightfully humorous setting of "The Lucky Horseshoe," a capital bit of refined musical fooling done in just the proper spirit. The concert concluded with a splendid rendition of Kremser's dignified "Hymn of Thanksgiving."

The soloists were quite up to the high standard set by the club itself. Miss Seydel exhibited the thorough mastery of the violin which is always characteristic of her work and was encored on both her appearances. Mr. Kraft proved to be a basso cantante with a voice of most sympathetic quality and the ability to sing extremely well. Especially to be praised is the artistic restraint which kept him from a constant indulgence in the "cellar" notes so adored by most basses.

The audience was evidently very much interested in the whole program and also pleased with it, for there was very hearty and enthusiastic applause throughout the evening in recognition of the splendid results which Mr. Koemmenich's work with the club has produced.

Cecil Fanning Takes California by Storm

Cecil Fanning, with H. B. Turpin, his accompanist, is now making an extensive tour of California, appearing in all of the principal cities of the Golden State. March 30 Mr. Fanning and Mr. Turpin gave a recital for the Saturday Club of Sacramento, the largest music club in California, and said to be one of the largest in the world. Mr. Fanning's singing brought forth a storm of applause, and he was obliged to add eight extra numbers before the audience would be satisfied. Below are excerpts from the Sacramento papers recording the event:

NOTED BARITONE IN RARE VOICE.

CECIL FANNING PARTICULARLY PLEASING IN BALLADS AT CLUB CONCERT.

The Saturday Club, through arrangements with L. E. Behymer, last evening was fortunate in being able to have Cecil Fanning, the noted baritone, as the artist for its recital. The Clunie Theatre was thronged with enthusiastic music lovers who had assembled to make most of the privilege.

Cecil Fanning is an American, and, like Evan Williams and Emilio de Gogorza, his fame has been acquired solely from the more exacting and difficult road of the concert platform, the artist never having sought the more easily won laurels of the operatic stage.

His voice is one of extraordinary power and beauty, and besides the wonderful talent he has a personality which at once puts him into accord with his audience.

Nine years of association with his accompanist, H. B. Turpin, a pianist and artist himself, has established a bond of sympathy between them which extends to their work, and lends an unusual charm to both song and accompaniment.

The program was especially well selected, with a view of pleasing everybody. It included German and French selections, but it was in the familiar English ballads that Fanning was particularly pleasing.—The Sacramento Union, March 31, 1916.

CECIL FANNING IS GENUINE ARTIST.

AMERICAN BARITONE IS INSPIRATION ALIKE TO MUSICIANS AND STUDENTS.

How very great an artist is Cecil Fanning, the American baritone, who sang for us last evening, the world is yet to learn, and I am as certain of the fulfillment of my prophecy as I am that the audience in the Clunie's Theatre last evening, there through the arrangement of the Saturday Club, who sponsored the concert, left the auditorium thankful for the privilege that the organization had afforded them.

Cecil Fanning is a lesson for the student and an inspiration alike to the music lover and musician. His voice is beautiful, he sings with ease, and he has the power to draw a smile or a tear at will. He is a lover of art for art's sake, and yet he does not allow the realism and the distinctly human quality to creep away, no matter how delicately finished his interpretation. Cecil Fanning has a purpose, and he will make that purpose known ere he has finished the career which will surely be his.

I must say that Cecil Fanning did win his audience last evening, from the opening song on his program, and he did not lose their admiration to the last. If eager listening to his work (which it must be said was very decidedly lacking at the last club concert), if heartfelt applause, loud and long, expresses appreciation, and that I believe is the only way an audience has of showing its enthusiasm, the artist last evening gave the most successful concert of the club's season.

We are striving to know the best when we hear it, to listen for carefully and criticise (too often cruelly) the slightest flaw in a voice, and I think there are times when we even fear to praise the thing we have enjoyed most because it is not what we please to term "artistic" to the very letter.

In searching through her memory of the singer's voice last evening the writer fails to find any lack of ease of production, and as to personality it was truly charming.

The recital was opened by . . . But best of all I liked his interpretation of Loewe's "Der Erlkönig," the Schubert "Du bist die Ruh'" and "The Last Leaf" with the verse of Oliver Wendell Holmes set to music by Sidney Homer. The last named was a song story so carefully drawn, so beautifully balanced, that I confess to the shedding of a sympathetic tear before it was finished.

The folksongs I cared for least. They were well given, but I should have preferred to hear the singer in something that called for more legato work, and more of the fine pianissimo which I feel sure it is his power to give.

H. B. Turpin has been Cecil Fanning's only coach, and the bond of sympathy between the two is a great factor to the success both of the latter as a vocal artist and the former as an accompanist.—The Sacramento Bee, March 31, 1916.

Many concerts have been given by artists of worldwide fame before the membership of the Saturday Club, but it has been a long time since one was given which was so thoroughly enjoyed, as evinced by the hearty reception given last night to Cecil Fanning, baritone, with H. B. Turpin, his teacher, accompanist, at the piano. Mr. Fanning's program was unusually interesting, entertaining. His first group of operatic arias made one wonder why he had never gone into opera. His work is quite dramatic, individual at all times. The sentiment he wishes to express he gives definitely, sympathetically, intelligently. This is especially true in his interpretation of Loewe's wonderful ballad, "Der Erlkönig."

The group of folksongs left nothing to be desired. Two old French ones he acted out, as they were probably given centuries ago, before piano accompaniments were written for songs. He did them so charmingly and with such finish that storms of applause made it necessary for one of them to be repeated. The group of English songs was very satisfying, especially Sidney Homer's setting of "The Last Leaf" and "March Call," written for Mr. Fanning by Francesco de Leone.

Mr. Fanning's diction in French, German and English was at all times intelligible, and his English was practically flawless. I should enjoy hearing Mr. Fanning again in a program on more conventional lines and singing more legato work in some old Italian and classic German songs. His voice is a splendid baritone, warm, sympathetic, resonant. He sings with wonderful freedom and uniformity, which bespeaks the singing of the future. At no time was there a note which in any way jarred on the ear of the listener. Mr. Fan-

Cecil Fanning in front of one of the famous Tamarix trees in Capitol grounds at Sacramento, Cal., March 30, 1916.



CECIL FANNING AT SACRAMENTO, CAL.
Left to right: Lena Frazee, contralto; Cecil Fanning; William Vene's, accompanist and pianist; H. B. Turpin.

ning is quite young, and a greater future is surely before him than that which he has, up to the present, tested.

He responded to many encores and by way of variety gave a couple of his own poems in a very delightful way. Mr. Turpin supported Mr. Fanning most adequately, and one plainly notes a bond of unity between them that is seldom ever experienced, occasioned by their long association together.—The Star, Sacramento, Cal., March 31, 1916.

A Nashville Concert

At the Ward-Belmont Conservatory of Music, Nashville, Tenn., a concert was given not long ago by the orchestra of the institution, conducted by Fritz Schmitz. In addition to the C minor symphony of Beethoven, the program contained numbers by Boieldieu, Järnefelt, Lacombe, Karganoff, Friml, von Fielitz and Tschaiakowsky. The Nashville Tennessean of April 1, 1916, said of the event:

Although Ward-Belmont has offered a wonderful series of artists in its musical course this season, it was shown last night that they were not altogether dependent upon outside attractions. Professor Schmitz's annual orchestral concert is one of the features of the musical calendar of Ward-Belmont, and the program given last night was of a very ambitious order and was most creditable. It is really remarkable what this director is able to get from his company of student players. The orchestra includes not only his own pupils at the school, but also a number of gentlemen who take part in the rehearsals and concerts for the love of music itself and the pleasure it gives them to play ensemble music. One of the compositions performed was Mr. Schmitz' own "Ode to Ward-Belmont," a bright, dashing piece, then the entire student body of the college rose and sang the verses to the ode, in praise of their alma mater, led by Browne Martin, their choral director. The large audience applauded the splendid number most enthusiastically, and it had to be repeated.



JULIA CLAUSSEN AT OMAHA.
Snapshot of the distinguished mezzo-soprano of the Chicago Opera as she stood near the Fontenelle Hotel. Mme. Clausen sang with her accustomed brilliant success at a recent concert in Omaha.

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Von Hemert, Hoffmann and Reed Recital

What proved to be a very interesting joint recital was given by Theodore von Hemert, baritone; Lisbet Hoffmann, pianist, and Paula Reed, soprano, on Thursday evening, April 13, at Aeolian Hall, New York.

Theodore von Hemert opened the program with two compositions by Massenet, "Vision Fugitive," from "Hérodiade," and "Ouvre tes Yeux Bleus," H. W. Loomis' "A Little Dutch Garden," and later sang a group of five German songs, "Tom der Reimer," Loewe; "Heimliche Grüsse," von Fielitz; "Drei Wanderer," Hermann; "Nachtlied," Carl Hahn, and "Der Neugierige," by Schubert. He delighted the audience with his beautiful, resonant voice, and gave as an added number the prologue from "Pagliacci."

Lisbet Hoffmann won many friends by her artistic rendition of Tchaikowsky's sonata in G major, op. 37, as well as "Souhait d'une jeune fille," Chopin-Liszt; "Le mal du Pays," Liszt, and "Rhapsodie," No. 2, Liszt. She is a thorough musician in the broadest sense, playing with thoughtful and artistic interpretation. Beautiful scale work, and delicate passages, all with fine singing tone, marked her playing. Her encores were a Chopin waltz and a piece unknown to the present writer. She was the recipient of many beautiful floral offerings.

Paula Reed made an excellent impression with her singing of "Batti Batti," from "Don Giovanni," Mozart; "Ungeuduld," Schubert; "Widmung," Schumann; "Träumerei," Liebling; air from "Louise," Charpentier; "Si j'étais jardinier," Chaminade; "I Hear a Thrush at Eve," Cadman, and "The Lass with the Delicate Air," Arne. "Träumerei," the song by her accompanist, Max Liebling, was



LISBET HOFFMANN,
Pianist.

much liked and applauded. She received well deserved applause, many recalls, and responded with two encores.

Max Liebling played the accompaniments with unusual finish.

A Mittell Pupil Scores Big Success

Oscar Wasserberger, a talented pupil of Philipp Mittell, played a difficult and interesting program at his recital on Thursday afternoon, April 13, at the Wanamaker Auditorium, New York. Young Wasserberger, who has studied exclusively with Mr. Mittell, possesses much reliable technique, a large and pure tone, impeccable intonation, and plays with assurance.

His numbers were sonata in E major, Handel; concerto, G minor, Bruch; "Indian Lament," Dvorák-Kreisler; "Rondino," Beethoven-Kreisler; "Village Dance," Burleigh, and Sarasate's "Zigeunerweisen."

The audience showed appreciation by its liberal applause. Master Wasserberger responded with Kreisler's "Liebeslied." Mr. Mittell has every reason to be proud of his pupil, for whom a brilliant future may be predicted.

Mr. Dinelli accompanied with accuracy.

In the music of Vincent d'Indy, supremely beautiful and original though it is, we seem to find the composer reared, as it were, above his own height, and by deliberate labor piling up an edifice for his mind to inhabit. We are not sure that methods more casual and more familiar would not have won our affections more wholly.—Manchester (England) Guardian.



GUSTAV CHARPENTIER, THE DISTINGUISHED FRENCH MUSICIAN, COMPOSER OF "LOUISE," WITH A GROUP OF STUDENTS FROM THE PARIS CONSERVATORY, WHO ARE ACTING AS WAR NURSES.

SAVANNAH GIVES "GOLDEN LEGEND"

The Georgia City Holds Southern Premier of Sullivan Work

Savannah, Ga., April 10, 1916.

Musically, Savannah scored heavily over her sister cities of the South when the Savannah Music Club presented Sullivan's "The Golden Legend" recently. The cantata never had been sung before in the South. The leading soprano part was taken by Mrs. J. de Bruyn-Kops, the contralto by Minnie Baggs; Mr. Druken-Miller, of Atlanta, came to sing the tenor (Prince Henry), and Leo Hohenstein was the Lucifer. The soloists handled their respective parts most acceptably and in a convincing manner. Aside from the chorus work the outstanding feature was the singing of Miss Baggs, who made her debut before the club as the contralto Ursula.

Miss Baggs is a young singer who possesses a voice of remarkable resonance and quality. She is a member of the double quartet at St. John's Episcopal Church. Mr. Druken-Miller is well-known throughout the South for his concert work, having sung here on several other occasions. His is a true lyric tenor, and renewed the favorable impression made before. Mr. Hohenstein, another young singer, entered into the Satanic spirit thoroughly, bringing out his part with dramatic clearness. Mrs. de Bruyn-Kops has one of the sweetest soprano voices in the city, is soloist at the First Presbyterian Church, and very prominent in musical circles.

However, the chorus was "the" feature of the evening. Well trained in each part, the singing was the most satisfying that has been heard here in recent years from the Music Club Chorus. Practically the entire credit for this splendid effect is due Olive Gould, organist and choir director of the First Christian Church, who worked unceasingly with the chorus. The cantata has not a dull moment in it, the words and music being molded together, producing poetic and musical effect of the highest rank.

C. STUART WEST.

Chautauqua Musical Programs and Soloists Promise Brilliant Season

The musical season at Chautauqua this year, Alfred Hallam's fifteenth year as musical director, promises to be a very interesting and active one. In addition to the regular concerts and recitals, the Russian Symphony Orchestra, Modest Altschuler, conductor, has been re-engaged for Music Week, August 7 to 12.

The Summer Music School will have again the services of Ernest Hutcheson as head of the piano department with his assistants. Horatio Connell, of Philadelphia, will succeed William Wade Hinshaw in the vocal department. The following soloists have been engaged for the season:

July—Soprano, Carolyn Ortmann; contralto, Beatrice MacCue; tenor, Lewis James; bass, Edwin Swain.

August—Soprano, Adelaide Fischer; alto, August 1 to 12, Marie Morrissey; August 13 to 27, Virginia Shaffer; tenor, C. Judson House; bass, Vivian Gosnell.

The following works will be given during the season: "The Ancient Mariner" (Barnett), "Hiawatha" (Coleridge-Taylor), "Elijah" (Mendelssohn), "Floriana" (Arthur Whiting), "In a Persian Garden" (Liza Lehmann), chil-

dren's operetta, "Hiawatha's Childhood" (Bessie M. Whitley).

The Guido Chorus of Buffalo, Seth Clark, conductor, will give a concert on Wednesday afternoon, July 26.

The Chautauqua season of this year extends from July 29 to August 27.

Mme. Matzenauer to Sing Role of Norma at Paterson Music Festival

"Norma," the masterpiece of all times, was written by Bellini expressly for the exceptional voice and art of Pasta. Its first appearance on any stage took place at La Scala of Milan in 1831 and was an immense success. A few years later Malibran, another star of the so called golden age of the voice, appeared in the same role at the same theatre and created a sensation.

The inspired and appealing melodies of "Norma" go straight to the heart and this explains why Richard Wagner shortly after the premiere of Bellini's masterpiece wrote in a Riga newspaper the following lines: "What enchants us in Bellini is the pure melody, the simple nobility and beauty of song. Retiring to rest, we should offer a prayer to heaven that it may some day occur to German composers to write such melodies to acquire such treatment of song!"

However, as years have gone by, the great interpreters of "Norma" have become more and more rare and nowadays sopranos who can vocally and artistically do full justice to this most exacting role have almost entirely disappeared from the lyric horizon. It is perhaps possible to find a dramatic soprano voice which can cope with its many tremendously dramatic episodes. It is also possible to find a lyric soprano with the technique and flexibility required by the legato style and the florid passages of the work. But it is unfortunately an almost impossible task to find today a soprano who has all those requirements—an artist, in other words, with a voice combining dramatic potency, agility and ability in confronting the unusually high tessitura.

C. Mortimer Wiske, conductor of the Paterson Festival, which will take place Wednesday evening, April 26, believes that Mme. Matzenauer is the singer who could successfully attempt to fulfil such an undertaking. He has planned to reproduce the whole scene IV of the Bellini opera, in which Mme. Matzenauer will be assisted by a chorus of 300 voices. The famous prima donna will certainly be heard to advantage in "Sediziosa Voci." It is expected that her sumptuous tones and her superb diction will enable her to sing this famous recitativo with the tremendous power and the difficult declamatory style that it demands, while her exquisite mezza voce and rare vocalization will bring about an ideal interpretation of the "Casta Diva" and the following allegro, "Ah, Bello a Me Ritorna." The ensemble effect of the soloist and 300 members of a well trained chorus cannot fail to be a glorious one.

Delia M. Valeri, the well known New York vocal teacher and instructor of Mme. Matzenauer, has prepared her for the role of Norma, one which the diva has never before attempted.

Wilhelm Bruck is leading the Philharmonic concerts in Nuremberg.

SOME NEW YORK PRESS COMMENTS ON JULIA HEINRICH'S ARTISTIC SINGING

New York critics joined in praise of Julia Heinrich, who gave a song recital in Aeolian Hall on Tuesday afternoon, April 4.

Following are several excerpts from metropolitan papers:

Yesterday afternoon in Aeolian Hall, exactly a week after her father, the veteran Max Heinrich, had swung himself into the musical arena once more, Julia Heinrich invited public attention to her art as a Lieder singer. . . . At the end of the afternoon she sat down at the piano and played her own accompaniment for an encore, and the vigor and facility with which she manipulated the keyboard reminded one of her distinguished parent. Julia Heinrich's skill as a concert singer was proven in this city before she became a member of the Metropolitan Opera Company. . . . Miss Heinrich, a singer of more than ordinary taste and intelligence, and in songs within her emotional compass, . . . achieves stimulating and wholly artistic results.

An unusual program it was that she offered, the list including Schubert's "Dem Unendlichen," "Am Strom" and "Der Wachtel-schlag," Brahms' "Regenlied" and "Nachklang," Franz's "Vergessen" and "Stille Sicherheit," Bachelet's "Chère Nuit," Saint-Saëns' "La Cloche" and three songs by Max Heinrich.—New York Press, April 5, 1916.

Julia Heinrich, of the Metropolitan Opera House, was heard to advantage yesterday afternoon in Aeolian Hall in a program of English, French and German songs, including a group by her distinguished father, Max Heinrich, baritone.—New York Evening Telegram, April 5, 1916.

It was a pleasure to see Robert Franz represented by more songs than any one else on the program of Julia Heinrich's recital in Aeolian Hall yesterday afternoon. . . . As a vocalist, Miss Heinrich was heard at her best in a group of three French songs, Bachelet's "Chère Nuit," Delibes' "Les Filles de Cadix" and Saint-Saëns' "La Cloche." . . . It was in these French songs that Miss Heinrich succeeded oftenest in producing commendable tone, for her voice in itself is one of unusual beauty. . . .

Intelligence and feeling always mark her singing, and nothing that she does falls short of the intended goal through carelessness or sensationalism. She is invariably a sincere artist. Besides the Schubert, the Brahms and the Franz groups, and the three French songs mentioned, Miss Heinrich sang a cycle of three songs by her father, Max Heinrich, entitled "Love in Spring." . . .—New York Globe, April 5, 1916.

Julia Heinrich, now of the Metropolitan Opera Company, gave an interesting song recital at Aeolian Hall yesterday afternoon. Her voice has grown and her art is improved since she appeared before us last season. A large audience enjoyed her singing and made insatiable demands upon her for repetitions and extra numbers. Her program held in German, groups of songs by Schubert, Brahms and Franz; in French, songs by Delibes, Bachelet and Saint-Saëns, and in English, "Love in Spring," a cycle of three songs by her father, Max Heinrich. Miss Heinrich's singing is commendable for grace, variety and clear enunciation. She was worth hearing.—New York Evening World, April 5, 1916.

Unquestionably Julia Heinrich is an artist worth hearing in recital. . . . She knows what songs to sing and how they should be sung.—New York Evening Mail, April 5, 1916.

Julia Heinrich, who has been heard at the opera this season, and who was not unknown here before that as a singer of songs, gave a song recital yesterday afternoon in Aeolian Hall.

Miss Heinrich has shown a fine dramatic intelligence and an excellent vocal equipment in the operatic representations she has given. She showed in this recital a similar intelligence and appreciation of what song singing, and especially German Lieder singing, should be. Nor did she carry over to the concert platform the manners and methods of the operatic stage, as dramatic singers are often too apt to do. She produced her results purely by the variety and significance of the expression, the color, the accent, the modulation of phrase, that she was able to introduce into her singing.

Miss Heinrich is fortunate in being the daughter of her father; and Max Heinrich, it is clear, has imparted to her—he has more than taught her, he has ingrained into her artistic nature—secrets of Lieder singing that have made him for many years one of the most admirable exponents of that art. Miss Heinrich's voice is powerful, well schooled, well under control. It is a voice of wide range, with rich lower tones. It shows its most agreeable quality in mezzo voice. . . . Miss Heinrich's phrasing and diction are both admirable, and were constantly a source of pleasure to her listeners in giving lucidity and intelligence to the wide range of emotional expressiveness in her interpretations.—New York Times, April 5, 1916.

Julia Heinrich, known to the concert stage, and heard this year in opera, gave a recital yesterday afternoon at Aeolian Hall, Manhattan. Miss Heinrich is excellently equipped as a singer, her voice having a large range and being superbly controlled. She sang her program with sympathy and expression.—Brooklyn Citizen, April 5, 1916.

Julia Heinrich, who has been heard and admired in both opera and concerts this year, gave a recital yesterday afternoon at Aeolian Hall. Her program was an interesting one, the most noticeable feature being that she had the courage and musical taste to place a group of songs by Robert Franz in the position of honor on her program. That she was wise in her choice is shown by the fact that two out of the six were encored, and the audience would gladly have heard "Im Herbst" a second time. . . . Most of the songs of Franz are so difficult from every point of view, while seemingly simple, that the ordinary singer does not dare to attempt them.—New York Evening Post, April 5, 1916.

Julia Heinrich, soprano, a member of the Metropolitan Opera House Company, gave a song recital yesterday afternoon in Aeolian Hall. . . .

The recital was one of interest chiefly by reason of its disclosure of progress in Miss Heinrich's art.

She sang Franz's "Die Lotusblume" with artistic finish, as well as with communicative sentiment. The same composer's "Ständchen" also revealed fine qualities. These songs had to be repeated. In Delibes' "Les Filles de Cadix" the singer's management of head



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LUCIEN MURATORE, CELEBRATED FRENCH TENOR, AS ROMEO.

Versatile Muratore

Lucien Muratore, the distinguished French tenor, added to his many triumphs this past season, when, as a member of the Chicago Opera Association, his marvelous voice and equally splendid histrionic ability created a veritable furor in the Windy City. In the above picture he is shown in the role of Romeo, in Gounod's "Romeo and Juliet." This is a character which is well suited to this singer, although his versatility causes one to feel that any role in which he appears is particularly suited to him, such as his adaptability and the elasticity of his gifts.

tones was a conspicuous feature of her technic, while her employment of color was here of excellent nature.

Miss Heinrich apparently is one of those who do not rest content with past achievement, but seek always to reach higher levels.—New York Sun, April 5, 1916.

Like an oasis in a desert was the song recital of Julia Heinrich in Aeolian Hall yesterday afternoon—a refreshment for the weary listener to music, a relief from the tiresome monotony of monotonous things, an uplift for the mind, a gratification of the ear tired of the strident and strident strivings of incapable.

Of the four songs by Schubert which opened her list, only one, "Die Post," was familiar to the multitude, and it can be called hackneyed only because it is so often sung badly and so seldom sung well. The two songs of Brahms were chosen from the many of that composer which are caviare to the general and the Franz group, as in the case of that by Schubert, its only widely known numbers being "Stille Sicherheit" and "Im Herbst." Here the "Ständchen" and "Mailed" were particularly ingratiating. . . .

Departing from the German classics, she added variety in her final group composed by Bachelet's "Chère Nuit," Delibes' "Filles de Cadix," Saint-Saëns' "La Cloche" and three settings by her father, Max Heinrich, of Conrad Nies' "Liebe in Frühling."

Admirable is the intelligence of this young artist which is proclaimed in her diction and vocalization. . . .

Her desire to make a perfect union of poetry and music exceeds in a small degree her capacity to do full justice to the more sensuous and ethereal of the two elements in song; and this, no doubt, explains her partiality for poetry of a sombre mood. But she is an artist and one high up in the scale.—New York Tribune, April 5, 1916.

Pittsburgh Ellis Concerts Announced for Next Season

Pittsburgh's fourth season of Ellis Concerts is announced under the management of May Beegle.

These concerts will be given again in Carnegie Music Hall, and in addition to the Boston Symphony Orchestra

six celebrated vocal and instrumental artists will combine in a series of five concerts for the season of 1916-1917.

The opening concert will be given by Emmy Destinn, soprano of the Metropolitan Opera Company, and Clarence Whitehill, baritone of the Metropolitan Opera Company, on Tuesday evening, October 10.

Paderewski, pianist, appears for the second concert on Tuesday evening, November 7.

Julia Culp, Lieder singer, and George Copeland, pianist, are to be joint artists on Tuesday evening, December 5.

Fritz Kreisler, violinist, gives the fourth concert on Tuesday evening, January 9, and the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will close the series on Wednesday evening, January 24.

Sterndale Bennett, to whom the Royal Philharmonic Society, which he conducted from 1856 to 1866, paid centenary honor on Monday night—he was born April 13, 1816—by playing his "Maids" overture, is the most disappointing figure in Victorian English music. He had written his C minor piano concerto and his "Parsifal" and "Naiads" overtures before he was twenty-one, and the remarkable promise of their earnest feeling and high bred elegance of style aroused the expectation that he would gain a place among the great musicians of the world.—London Sunday Times.

There is in music that flowing, changing quality which is of life itself. No other art approaches this in its perpetual radiant novelty—with each singer the song is born again.—The Englishwoman.

PAUL REIMERS

Master of Chanson, Lieder and Folksong.—Henry T. Finck, N. Y. Evening Post

4 IN SONG PROGRAM

English, French, German

4 IN INSTRUCTIVE RECITAL

Lecture and Song Interpretation

Mr. Reimer's supremacy as a song interpreter has been substantiated by his Victor Records and his joint recitals with Alma Gluck and Julia Culp.

HIS CRITICS SAY:

His style is finished and artistic; his singing highly intelligent and musical. He is well fitted to discourse instructively on the art of song singing and his remarks are properly borne out by his practical exposition.—New York Times, Jan. 26, 1916.

Mr. Reimers spoke in a witty, lucid, instructive and enlightening manner upon the art of singing and of song in general. His "method" to use one of the words which he put into disrepute in his lecture, might be called Italian or French, is so refined and finished. His numbers were unusually interesting.—New York Sun, Jan. 25, 1916.

Paul Reimers, tenor, believes in only one method for singers. He embodied the methods in the words "Sing Well" and he proved that he could sing well.—New York Tribune, Jan. 26, 1916.

Mr. Reimers has a remarkably smooth, polished, vocal style. His "method" to use one of the words which he put into disrepute in his lecture, might be called Italian or French, is so refined and finished. His numbers were unusually interesting.—New York Herald, Jan. 26, 1916.

Mr. Reimers sang with his accustomed art. As a lecturer, Mr. Reimers is interesting and often witty.—New York Mail, Jan. 26, 1916.

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AEOLIAN HALL, N. Y.

NEW YORK BREVITIES.

Gounod, Dvorák and Noble Works Performed at St. Paul's Chapel—Warford Pupils Sing—Dickinson Repeats Lecture Recital—Lewing at Liederkrantz—Merx Sings War Songs—Metropolitan Opera Quartet in "Martha"—Southland Singers Affair, April 26—Clarence Eddy's Activities—Temple Black, Tenor—Presson Miller Teaches Breath Control—Gustav L. Becker's Pupils' Recital—Noble's "Gloria Domini," April 27—Notes

Fourteen hundred people listened to the midday performance of choral works by the choir of St. Paul's Chapel, Broadway and Vesey street, under the direction of Edmund Jaques, organist, on April 11. Mary Hissem de Moss was the soloist, making especial effect with the two splendid solos thoroughly suited to her voice, in Gounod's cantata, "Gallia." Her excellent enunciation and clear soprano voice were much admired. The chorus in this

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MANAGEMENT

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did effective work. The same might be said of Dvorák's cantata, "Praise and Sing." Noble's unaccompanied anthem, "Souls of the Righteous," has some fine choral climaxes. Certain portions sung semi-staccato were effective, notably "To Eyes of Men Unwise." The many polyphonic difficulties of the work did not prevent the singers remaining on the key of G. There were some real crescendos and diminuendos in the singing of this beautiful anthem, which redounded to the credit of Mr. Jaques. Dr. Victor Baier was at the organ.

April 18, Macfarlane's "Message from the Cross" was performed, and on the coming Good Friday, April 21, at 8 p. m., "The Crucifixion" is to be performed. April 25, at noon, "Love Triumphant" will be performed for the first time by this choir, well known soloists assisting.

WARFORD PUPILS SING

Warford pupils have been much in evidence of late in public appearances. Friday evening, March 10, Carl Rupprecht, baritone, assisted Martha Voigt at a piano recital at the Warford School, Morristown, N. J. Friday evening, March 31, Bess Search Pierson, soprano, and Philip Jacobs, bass, gave a joint song recital. April 7, six Warford students sang a program of songs by American composers, and on April 10 eleven students participated in a concert held at Chickering Hall, New York.

April 10 three of Claude Warford's artist-pupils furnished the program for the afternoon concert at the Wanamaker Auditorium. Tilla Gemuender, soprano, sang compositions by Wagner, Puccini, Henschel, Stephens and Russell. Edna Wolverton, soprano, sang "Vissi d'Arte" ("La Tosca") and songs by Rogers, Gilbert, Ronald and Warford. Philip Jacobs sang an aria from "La Juive" and songs by Woodman, Secchi, Cowen, Elliott, Huhn and Bullard.

DICKINSON REPEATS LECTURE RECITAL

Clarence Dickinson repeated the lecture recital on "Shakespeare and Music," which he gave in his historical series (Union Theological Seminary), at the First Congregational Church, Jersey City, Thursday afternoon, April 6. As at the seminary, he was assisted by Inez Barbour, soprano.

LEWING AT LIEDERKRANTZ

Adele Lewing played a group of piano solos by Schumann and Liszt, collaborating with the famous Professor Kuene-mann, of Breslau, at the Liederkrantz gathering last week. All her selections were received with enthusiasm, and a beautiful Steinway grand assisted her in this success. Mme. Lewing is to appear in Philadelphia with Otto Goritz, end of the month.

MERX SINGS WAR SONGS

Hans Merx appeared last week in war songs at the concert of the Fessler Masonic Lodge, at Liederkrantz Hall, New York. April 2 he was guest of honor at the Pleiades Club, Hotel Brevoort. He sang Schubert's "Der Musensohn," "Widmung" by Robert Franz, and a Biblical song by Dvorák. April 30 Merx will appear in Lieder by Schubert and Brahms at the Academy of Music, Brooklyn.

METROPOLITAN OPERA QUARTET IN "MARTHA"

Monday evening, April 10, in the large auditorium of the Y. W. C. A., the Metropolitan Opera Quartet gave a performance of "Martha" in English, with costumes and scenery. The first part consisted of all the principal solos and concerted numbers from the opera, preceded by a

talk by Anna E. Ziegler, the well known lecturer on musical subjects, in which she outlined the history of opera up to the present time, later fully explaining "Martha." The large audience was enthusiastic over the beautiful singing and spirited acting of the company.

Linnie Love sang the part of "Martha," demonstrating her perfect control of voice, up to high E, which she sang with full and beautiful tone; Harry Donaghy sang Plunkett in a most pleasing way; he has a very strong and sympathetic voice. Teles Lontin was Lionel; he has a good tenor voice and a pleasing personality. Vera Fromm was Nancy, which she acted and sang in a charming manner. Alberta Waterbury, pianist, had the brunt of the instrumental work, and did it in such fashion as to support the singers in every possible detail, also playing the overture brilliantly.

SOUTHLAND SINGERS AFFAIR, APRIL 26

Wednesday evening, April 26, Hotel Netherland, Fifth avenue and Fifty-ninth street, is sure to see a large gathering composed of the Southland Singers, Emma A. Dambmann, president, and their friends, in attendance at the last affair of the season, consisting of a reception, dance and supper. These affairs are well planned and carried out in most successful fashion, redounding greatly to the credit of Mme. Dambmann and her capable assistants, fourteen well known young women.

CLARENCE EDDY'S ACTIVITIES

Clarence Eddy, just returned to his home in San Francisco from a very successful tour through the Middle West and Atlantic States, has resumed his activities, which embrace the work connected with the Siegel-Myers School of Music of which Mr. Eddy is dean of the faculty. April 2 (Sunday), at the First Presbyterian Church, Oakland, Cal., he played organ works by Borowski, Leszlo, Ritter, D'Evy and de la Tombelle. April 6, he gave an organ recital at this church, where he has a beautiful instrument, when he played works by modern composers, including the Americans, Nevin, Sheldon, Mildenberg, Fry-singer and Federlein.

TEMPLE BLACK, TENOR

Temple Black, tenor, whose successful appearance at the Southland Singers concert a fortnight ago was duly registered in the MUSICAL COURIER, was soloist at a Lenten musicale last week. He has been engaged to sing the tenor solos in "Elijah," New Orleans, La., April 23, and has been re-engaged as soloist for the church year 1916-17, for the Church of the Messiah, Rev. John Haynes Holmes, pastor.

PRESSON MILLER TEACHES BREATH CONTROL

Breath control is a specialty in Presson Miller's teaching. Every vocal teacher who understands singing may say the same, but Mr. Miller attracts not only singers, but

MRS. HERMAN LEWIS
presents

ELEANOR SPENCER, Pianist.

MAUDE FAY, Prima Donna, Royal Opera,
Munich; Covent Garden, London;
Metropolitan, New York.

MARIA KOUSNEZOFF, Russian Prima
Donna of the Chicago Opera.

ANNE ARKADII, Lieder Singer.

ELEONORA DE CISNEROS, Mezzo So-
prano, Chicago Opera.

GRAHAM MARR, Baritone, Chicago and
Boston Opera Companies.

SARAMÉ RAYNOLDS, Dramatic So-
prano, Chicago Opera.

MONICA & WALTER STULTS, So-
prano and Bass, Recitals and Oratorio.

MERCEDE DE PIÑA & ROGER DE
BRUYN, Mezzo Alto and Lyric Tenor,
Costume Recitals.

MARGUERITE BÉRIZA, French Lyric
Soprano, Chicago Opera.

JOHN DOANE, Concert Organist.

VALENTINA CRESPI, Violinist, from
Milan.

CLARA WÜLLNER, Pianist.

LUCILE LAWRENCE, Dramatic So-
prano.

GEORG WALCKER, Basso.

SEASON OF 1916-17

Telephone: Murray Hill, 7058-2890
402 Madison Avenue (Carlton Chambers)

clergymen, and more recently a young whistler, all of whom learn from him control of the lungs and the subsequent emission of the breath. Miss Fry has quite a wonderful gift of whistling, not at all like the vaudeville stunts, but more like an expressive violin. She was a decided sensation at the last Miller studio musicale.

GUSTAV L. BECKER'S PUPILS' RECITAL

Charles Imerblum, Grace Elliott and Ruth D. Sexton were the pianists representing Gustav L. Becker's tuition at the musical matinee, Chickering Hall, April 13. The ladies each played twice, and all three appeared in compositions by modern composers, ranging from Chopin to Granados. Stella Barre, coloratura soprano, and Alberto Bachmann, violinist and composer, assisted. These Becker pupils all played with decided style, with clean phrasing and planful pedaling. This latter element is as essential for pianists as proper breath control for singers.

NOBLE'S "GLORIA DOMINI," APRIL 27

At St. Thomas' Church, Fifth avenue and Fifty-third street, April 27, at 8.15 p. m., St. Thomas' Festival Chorus will sing T. Tertius Noble's "Gloria Domini."

KITTY BERGER'S LENTEN MUSICALE

Kitty Berger, surrounded by a group of distinguished artists, gave a grand Lenten musicale at Delmonico's on Tuesday afternoon, April 11. Mme. Berger, who has played by special command before the late Queen Victoria and the English and German courts, opened the interesting program with two solos on the harp-zither, these being "Die Kapelle" (Kreutzer) and "Minuet" (Haydn). Later, accompanied by Dr. William C. Carl, the distinguished organist, she was heard in two beautiful selections, "The Angels' Dream" and barcarolle by Lagye and Offenbach. The audience was warm in its appreciation. Mme. Berger is an artist of distinction.

Frida Benneche, a charming singer, was delightful in "Villanelle" (Dell' Acqua) and in the "Polonaise" from "Mignon." Her voice is of exceptionally fine quality and she possesses charm of manner. Mrs. A. Laeis Baldwin assisted with a group of interesting songs; she, however, was heard to advantage in "Chevalier la Belle Etoile." In this she was delightful. Dr. Carl Dufft, baritone, pleased many old admirers; Temple Black, tenor, was an agreeable addition to the afternoon's pleasure, while Douglas J. Wood, of the "Under Fire" company, read several poems which were greatly appreciated by his hearers.

ELSA LYON PLEASURES AT MORNING MUSICALE

Elsa Lyon, mezzo-contralto, gave a charming morning musicale on April 12 at the studio of Harriet S. Phillips, the well known artist of New York. This was Mlle. Lyon's first appearance in the metropolis this season. The young singer is from Newark, Ohio, and now has an attractive studio in Carnegie Hall, New York. Like many other artists, she came to America when the war broke out.

Mlle. Lyon's program was one favoring the German, this coming as a result of her success in German opera. "Warning Cry of Brangäne" ("Tristan and Isolde") opened the program. This was followed by "Liebeslied" (Schumann), "Litany" (Schubert) and "Mai Nacht" (Brahms). She sang these with marked intelligence, her diction and expression being praiseworthy. "O Thou Billowy Harvest Field" (Rachmaninoff) was enjoyed by the enthusiastic hearers. In this were emphasized the brilliancy, color and unusual volume of her voice. This was followed by a group of German songs by Kaun, some of which are not familiar to artists in New York. The aria from "Samson and Delilah" showed off to advantage Mlle. Lyon's dramatic power and keen musicianship.

Mlle. Lyon was a decided success in opera in Germany, where the critics were unanimous in their praise of her work. Some of her roles are: Delilah in "Samson and Delilah," Amneris in "Aida," Fides in "Prophete," Carmen, Azucena in "Trovatore," Ulrica in "Masked Ball," Orpheus, the Witch in "The Goose Girl," Brangäne in "Tristan and Isolde," Fricka, Waltraute and Erda in "Wagner's Ring Cycle," Nancy in "Martha," Suzuki in "Madame Butterfly," Carmela in "Jewels of the Madonna," and others, besides a large repertoire of Lieder and oratorios.

MANA ZUCCA CONCERTS

Mana Zucca gave her first composition recital in this country at the Candler Theater on Sunday evening, April 16, before a large and appreciative audience, and much praise was accorded her for the beautiful and artistic numbers she has composed. The group of children's songs was exquisitely rendered by Stella Rubinstein, soprano, who has a remarkably rich voice, and her rendition of Zucca's compositions was superbly done. Her voice is sweet and rich and her enunciation very distinct. She added greatly to the success of the occasion. Mr. Farum, baritone, is also entitled to praise, as he has a rich voice and sings with rare taste. Helen Schaefer, cellist, as

usual played beautifully and won a deserved success. Eva Swain, premiere danseuse of the Metropolitan Opera House, danced particularly well and received a number of encores. The concert, all in all, was a complete success.

HAROLD MIX IS BUSY

Harold Mix, baritone, has been doing considerable concert and church work in New York for the past season. He is also doing some work for the different talking machine companies, and all in all is kept busy with his successful activities.

NOTES

Vera Poppe is cellist of the Rubel Trio, April 30, at the Princess Theatre, who will appear in a recital of folk-songs with narrative. The trio is indebted to Josephine McGill, of Louisville, Ky., for the use of these songs from the noteworthy collection made by her in Knott County, Kentucky, in 1914-15. The songs represent folksongs of all civilized nations, including those of the Orient.

Kitty Berger's annual Lenten musicale took place in the Gold Room, Delmonico's, April 11, when the following artists participated: Vocalists, Frida Benneche, Mrs. A. Laeis Baldwin, Dr. Carl Dufft and Temple Black; reader, Douglas J. Wood; harp-zither, Kitty Berger; organ, Dr. William C. Carl; Leo Braun at the piano. Dr. Carl showed what may be done with a two manual portable Mason & Hamlin organ, for in conjunction with Mme. Berger he played such an instrument, obtaining quite astonishing, dignified and varied effects.

Mattie Sheridan, president of the Hungry Club, arranged a very attractive program for the 46th dinner, April 13, at Hotel Majestic. Adele Carples was chairman of the evening and the following artists participated in the program: Anita, pianist; Alice Dunham, Scotch dances; Minnie Edling, child monologues; Alice Reese, Irish jigs; little Virginia Gitchell, ballet dance, and Adele Carples, classic dance.

Ralph H. Brigham, concert organist at the Strand Theatre, performs beautifully appropriate music, accompanying all of the pictures. Especially was this the case last week in "Paula's Heart," in which Mr. Brigham's playing was quite the climax of all such playing heard by the present writer during the season. If the organists in the various moving picture palaces realized how many truly musical people are in the audiences, they would doubtless take more pains with their playing.

John Avery, tenor, well known in Yonkers, and director of a prominent choir in Ossining, is convalescing from recent illness.

Abbie Clarkson Totten, soprano, was the singer and hostess at a studio affair, Tottenville, S. I., April 8. This must have been an enjoyable occasion, for Mme. Totten, who is a capable singer, had as assistants Conrad Wirtz, concert pianist; George F. Curtis, in dialect stories, and Augusta F. Fenn, accompanist.

Hallam to Conduct "Aida" at Testimonial Concert

The Schenectady Male Chorus, of which Alfred Hallam has lately been appointed conductor (to succeed J. Bert Curley, who died recently), is a chorus of 800 voices, and the production of "Aida" at Schenectady, May 16, is to be a testimonial to the widow and family of the late Mr. Curley. All the soloists and the conductor are donating their services for this event.

The following artists will participate: Aida, Mary Caestner; Amneris, Nevada Van der Veer; High Priestess, Marie Stoddard; Radames, Paul Althouse; Amonasro, Arthur Middleton; Ramphis, Frank Croxton; The King, Carl Dufft; The Messenger, Reed Miller, and the Russian Symphony Orchestra, Alfred Hallam, conductor, will assist.

Marion Green on the Go

Marion Green's vocal services are strikingly in demand. Hardly was his appearance finished at the New York Oratorio Society concert last Saturday evening, April 15, when he boarded a train for Boston in order to fill an engagement there and then proceed to Dayton, Cincinnati and Chicago for other concerts. Later he is to return East for the festival at Springfield, Mass., where he will be one of the notable attractions.

Arthur Mees' Services as Conductor in Demand

Arthur Mees' work as a choral conductor of note is well known. In another part of this issue mention is made of the splendid results attained with the Bridgeport (Conn.) Oratorio Society, the chorus of which numbers some 350 members. He has already closed a very good season with the Newark (N. J.) Orpheus Club and is at present carrying on rehearsals in Worcester, Mass.

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music that
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can render
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Sidney Silber's Work

Sidney Silber, the Lincoln (Neb.) pianist and pedagogue, gave an address not long ago on the subject of "The Jew in Music." The Lincoln Daily News of April 10, 1916, speaks in a complimentary manner of the event, and says that Mr. Silber pointed out that whereas the Jew has not given the world a large number of great composers, he has given us a larger percentage of great interpreters of music in proportion to his population than any other nation. Mr. Silber analyzed the psychological cause for this interpretative ability. He says that some day the great Jewish composer will arise and give us a symphony expressive of the entire history of the Jew. He concluded by declaring: "When the 'Israel' symphony is written let us illustrate 'The Power of Righteousness,' for that is the flaming text of prophet and sage, of law, of Psalm, of testament and code—the leit motif of the Jew in history."

The Lincoln Daily News prints each day a column entitled "What Lincoln Needs Most." On April 8, 1916, Mr. Silber was asked to contribute his opinion to the symposium. His article speaks of the spiritual needs of the city. He deplores most of all the lack of a municipal symphony orchestra or an orchestra backed by the public spirited citizens.

"I feel convinced," added Mr. Silber, "that an orchestra here would be a great success and a decided ornament and inspiration. Tours could be arranged throughout the entire country, much the same as is now being done by many similar organizations. What a powerful advertisement this would be! Not only that, but while at home, a symphony orchestra would attract hundreds of serious music students, many of whose parents would become permanent residents."

On April 18 Mr. Silber played at the Kneisel Quartet concert in Lincoln. He assisted in the Schumann E flat quintet, and contributed also piano solos by Debussy, Wolf, Gluck-Sgambati and Rachmaninoff.

Charles Cameron Bell's Activities

Charles Cameron Bell, the San Antonio tenor, is very busy, musically and socially, in this city. In addition to his other work, he also prepares his advanced pupils for concert appearances. Recently a successful demonstration of his pedagogic ability was given by Gladys McFarland, a soprano, who scored a genuine success when she sang at the Laurel Heights Methodist Church and surprised everybody with her performance, for she had been studying only about five months with Mr. Bell.

On March 27 he gave a reception in honor of Jules Falk, the violinist, who played several selections and, of course, made a tremendous hit. Others on the program were Mrs. Fred Jones, soprano; Mrs. Edward Sachs, pianist; Marguerite Guinn, violinist, and Ruth Bingaman, pianist. Some of the most prominent society women of San Antonio assisted Mr. Bell in receiving.

In the San Antonio Express of March 28 the following description was given of Mr. Bell's handsome studio: "Mr. Bell's attractive apartments were made doubly so by a profusion of cut flowers placed about in crystal vases. In the study numbers of brilliant amaryllis lilies enhanced the scene. In here were gathered, many handsomely gowned women. The music room held scores of varicolored roses, and in here, too, were in evidence many art treasures and antiques gathered in Mr. Bell's worldwide rambles. Among the most notable articles was a Paisley shawl, the gift of General and Mrs. van Deusen as a parting gift when they left San Antonio, this forming the background for Mr. Bell's Oriental corner, where burned low a genuine Byzantine lamp, among many Japanese importations, a fit setting for the rare musical program which was rendered."

Rafael Navas Engagements

Rafael Navas, Spanish pianist, will close an unusually active season with a concert under the auspices of the Woman's Club of Mattoon, Ill., where he will appear in joint recital with Millicent Frances Kleckner, soprano of the Carlo Rosa Opera Company, of London. April 20 Mr. Navas finishes a series of Lenten recitals which he has been giving throughout Kansas and Oklahoma, with a complete Chopin recital, at Hutchinson, Kan. Mr. Navas gave a recital on March 3 at the beautiful home of Mr. and Mrs. William A. Aggers, of Tulsa, Okla., before a very exclusive and fashionable audience.



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LINA CAVALIERI, SOPRANO, AS HERSELF.

Lovely Cavalieri

Lina Cavalieri is well known both for her lovely soprano voice and for her beauty of face and form. Mme. Cavalieri will be a member of the Chicago Opera Association next season, her premiere probably being in Massenet's "Herodiade."

Two New York Appearances for Adelalde Fischer

Following her successful appearance as soloist with the Philadelphia Orchestra in the performance of Mahler's eighth symphony at the Metropolitan Opera House on April 9, Miss Fischer was heard on April 15 at the Hotel

the Eintracht Verein of Elizabeth, N. J. Her management, Winton & Livingston, of Aeolian Hall, are now booking an extensive tour for her during next season.

Louis Aschenfelder's Artist Pupils in Recital

Marie Bickel, contralto, and Ida Dalcher, lyric soprano, two artist-pupils of Louis Aschenfelder, appeared in recital on Tuesday afternoon, April 11, at Chickering Hall, New York.

Miss Bickel opened the program with Gluck's "O del mio dolce ardor," sung with dignity and repose. She has acquired a marked clarity in French diction, thus making her group of songs in that language doubly enjoyable. There was stateliness and finesse in her singing of Weckerlin's "C'est mon ami"; "Rose des Roses," Moret; "Papillons," Chausson; "J'ai pleuré en Rêve," by Hüe. Her voice is particularly rich and full. Moret's "Berceuse" and "The Sleep that Flits on Baby's Eyes" displayed these qualities to good advantage. She also sang "My Lover He Comes on a Skee," Clough-Leighter; "Hour of the Whippoorwill," Loomis, and "June," by Mrs. Beach, all with liantly sung.

Miss Dalcher is talented, and, in addition, possesses a charming manner, which wins her audience instantly.

Although suffering from a severe cold, she went courageously through her entire program. Her singing of Dr. Arne's "Plague of Love" was worthy of a finished artist, and she gave to Paisiello's "Chi vuol la Zingarella" the very essence of naturalness. This was followed by "Sometimes in Summer," Bennett; "Love in a Cottage," Ganz, and "Happy Song," by Del Riego. The last brilliantly sung.

In her second group Miss Dalcher was equally successful. The "Blackbird's Song," by Scott, with its numerous glissandi, showed her well developed overtones to distinct advantage, and in "Star Trysts," by Marion Bauer, she evidenced much skill in the use of pianissimo effects and mezza voce. She closed the program with La Forge's "I Came with a Song" and "Bird of the Wilderness," by Horsman. In the latter she disclosed much dramatic ability. Mr. Aschenfelder accompanied with his usual skill.

Alberto Zelman conducts the Melbourne (Australia) Philharmonic Society.



ADELAIDE FISCHER,
Soprano.

Waldorf-Astoria, New York, where she shared the concert program with a quartet from the Russian Symphony Orchestra. Immediately at the close of this concert she left for Atlantic City to fill a concert engagement on the following day.

On May 15 Miss Fisher will be soloist at the concert of

Mme. Teresa Carreño

IN AMERICA 1916-17

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CHRISTINE SCHUTZ'S EVENTFUL SEASON

An Interview with Talented Contralto Brings to Light Some Interesting Adventures

In speaking of eventful seasons, Christine Schutz, contralto, is positive that this winter has been filled with more unexpected events than any other in her career as a concert singer. Any one who doubts this has but to listen to what befell this artist during one short week while she was on tour in Ohio, Pennsylvania and New York.

"I sang in Fremont, Ohio," declared Miss Schutz in the course of a recent interview, "and found to my horror that there was no train out of the place until in the forenoon of the next day, which would not be in time for me to make my next engagement. I, therefore, resolved to trolley to Cleveland. Everything went well at first, I made the trolley and was quietly enjoying my fancied security in making that train, when—of course, you know what happened, what always happens when one is in a particular hurry and anxious to make a train—we came to a stop. Something had gone wrong. And there we sat in the trolley for what seemed to me hours and hours, waiting for them to repair the damage. When at length I did reach Cleveland, it was in the wee small hours of the morning and I was becoming anxious about that train."

As if this were not enough for one experience, Miss Schutz had an even worse experience immediately after.

"I sang at Westminster College, which is located, as you know, at New Wilmington, Pa.," she continued, "and to my consternation, I found that I would have to journey by automobile to Sharon, Pa., a distance of about twenty-five miles, immediately after the concert in order to catch a train which would enable me to keep my engagement at Elmira, N. Y., the following evening. During the concert, a heavy snowstorm began and when at length we started for Sharon, it was blowing hard. After we had gone about half way, there was a great racket and we stopped short. One of the tires had burst, and the driver had neglected to bring along an extra one for such an emergency. There was nothing to do but continue running on the rim, which is not a pleasant experience at best, and it was shown in its worst aspects on that country road in the midst of the heavy storm which beat in our faces until we could hardly see. The driver had to pick his way carefully, and once, when he thought he had a straight road, we discovered, almost at the last minute, that there was a sharp turn to the right. Around this we went, and we continued to go around until we finally landed firmly on a huge boulder. Luckily neither of us was hurt, but it was the greatest wonder in the world that we didn't land in the ditch which was invitingly near. Of course, the machine was firmly wedged by this boulder, and it took a great deal of shoving, pushing and hauling to get it back in the road and ready for another start. By this time, I was so cold and wet and tired and nervous and felt so sorry for the poor man that I was willing to give up and not try to make the train, but he had promised to get me to Sharon and he was determined to keep his word.

"At length we saw the station, and when we reached it we were greeted with the tidings that the train had left but five minutes before. I didn't know whether to laugh or cry. We asked the man at the station the way to the best hotel in the place, but he said he was a stranger and did not know anything about it. He then called the telephone operator and she told us where to go. When we reached the hotel we found our troubles were not yet over, for the place was filled and there was no room for us. The clerk directed us to another hotel, which we found down a

little alley like street. I didn't like its looks from the outside, and I liked the prospects inside even less. An odor of onions and stale beer pervaded the rooms, but beggars must not be choosers, and I said nothing. However, when I was ushered into a dingy room by a person that looked like a character from 'Oliver Twist,' I made up my mind I would sit up all night. Mother Nature was to have something to say regarding this, however, and before I knew it I had fallen asleep to dream of robbers and automobiles that turned somersaults in the air and landed upon great banks of snow."

Miss Schutz laughed, "Yes, I can laugh over it now, but then it seemed terribly serious. Of course, I was unable to keep my engagement at Elmira, and I took the first train back to New York, where the trains are not as elusive as those in the country."

DECLARES UTAH IS DEVELOPING MUSIC

L. E. Behymer Visits Salt Lake City—Praises J. J. McClellan's Orchestra

L. A. Behymer, of Los Angeles, recently was in Salt Lake City, where he told one of the newspapers: "You have a wonderful, wonderful city here. But most of all I am impressed with the tremendous number of music lovers in Salt Lake. Each time I come here I note further evidence of the progress of music. The love for music is growing slowly, but surely, everywhere in the United States. It is one of the things which point to the development of our nation. It is the one thing above all others which unifies a people."

Mr. Behymer visited Prof. McClellan at the American Theatre, the orchestra of which he declared "stands without a peer in theatres in the United States."

Mrs. Gary Westerberger Sings with Indianapolis Orchestra

Mrs. Gary Westerberger, the contralto, who has been in popular demand this season, appeared on Sunday afternoon, April 9, with the Indianapolis Orchestra and met with her accustomed success. She sang the aria from "Samson and Delilah," and in response to many recalls was forced to sing two encores, the "Liebesangst" of Meyer-Helmund and Salter's "Cry of Rachel."

Mrs. Westerberger sang at St. Stephen's Church, Terre Haute, on Palm Sunday.

Jenny Dufau Under Winton and Livingston Management

Announcement has been made from the offices of Winton and Livingston, Aeolian Hall, New York, that Jenny Dufau, the brilliant coloratura soprano, who is equally well known in the operatic and concert field, will be under that exclusive management for the season of 1916-17. At the present time, Mr. Winton is covering an extensive Western and Southern territory, booking Miss Dufau and his other artists for next season.

Marie Ellerbrook Coaching with J. Francis Smith

At present Marie Ellerbrook, the contralto, who gave a successful concert in the New York metropolitan district not long ago, and who has made successful tours to various portions of the United States, is coaching with J. Francis Smith, the New York vocal teacher.

MRS. MacDOWELL PRAISES CLAASSEN

Widow of Greatest American Composer Writes to San Antonio Conductor

Arthur Claassen, conductor of the San Antonio Symphony Orchestra, is in receipt of the attached letter from Mrs. MacDowell, widow of Edward A. MacDowell:

Peterborough, N. H.

MY DEAR MR. CLAASSEN: Someone spoke to me yesterday of how beautifully you played the MacDowell suite, and I feel I did not half express my appreciation when I saw you that minute or two. I wish I might have heard your orchestra, and it is a great work, that such as you are doing through this country, and I know against such difficulties. I sometimes think if only the American people realized that there is not one single big musical organization in Europe that does not have to be helped financially, it would be easier to get the practical support needed. A good orchestra can't pay its expenses from box receipts. Don't think I am assuming importance for my opinion, but I have lived long and seen much!

It is a regret to me to have seen little or nothing of San Antonio musicians, but I realize how very naturally you were all occupied with that great little artist (Ethel Leginska)—such a great one.

Should you ever be in New England in summer, and near us, we shall hope to see you.

Sincerely,

(Signed) MARION MACDOWELL.

Alice Garrigue Mott's Pupil One of Distinct Talents

Lo Desca Loveland's dramatic soprano voice of beautiful quality and wide range has attracted the attention of music lovers in the various cities, where she has been heard. Critics predict a successful career for Miss Loveland, and repeatedly state that her fine, sparkling, ringing voice reminds one of the glorious voice possessed by Mme. Lillian Nordica when that young singer was starting in her operatic career. The Portland Oregonian says "her voice is of satisfying volume, so much so, that in reaching a climax, there is no need to force her tones. She easily creates a mezza voce effect, her voice still retains its silvery ringing properties. The legato is there, the floating tone, the pearly distinct enunciation."

Miss Loveland is now filling return engagements in the large towns of Kansas, Nebraska and Iowa. Later she will leave for the Pacific coast, where she will sing in a series of concerts, opening with the engagement with the Apollo Club of Portland, Ore.

Frances Nash's Re-engagements

Artists can have no better testimony of success than re-engagements; these now loom large on Frances Nash's horizon for next season, according to the report of Evelyn Hopper, Miss Nash's personal representative. Five cities already have closed contracts for her reappearance and she has invariably left a trail of enthusiasm and good will for her future.

Last week Frances Nash played a recital for the Fortnightly Club at St. Joseph, Mo., and Mrs. E. S. Garner has written: "We were perfectly charmed with Miss Nash's artistic work and her delightful personality. We feel we had a most brilliant ending to our season, and I want to thank you again for sending Miss Nash to us." The local press gives most cordial support to the foregoing.

Frances Nash played the Saint-Saëns G minor concerto with the New York Philharmonic Orchestra in Omaha, Neb., on April 19.

The typewriting machine, when played with expression, is not more annoying than the piano when played by a sister or near relation.—Wilde's Letters from Reading Jail.

"SCOTCH TENOR SCORES IN SECOND RECITAL"—N. Y. AMERICAN

CRAIG CAMPBELL

"AN INTERPRETER OF EXCEPTIONAL IMPORTANCE"—MUSICAL LEADER

Press comments of Song Recital Given by Mr. Campbell at Aeolian Hall, Friday, April 7, 1916

H. E. Krehbiel, Tribune—

"Intelligent, knows the meaning of song, and has the ability and means of reaching the emotions of his audience. His Franz, Brahms and Schumann songs were sung with the instinct of an artist."

W. J. Henderson, Morning Sun—

"Mr. Campbell sings with much finish of style and with great elegance."

Richard Aldrich, Times—

"Mr. Campbell confirmed the good impression he made at his previous appearance."

Sylvester Rawling, Evening World—

"Craig Campbell gave a second recital at Aeolian Hall yesterday that charmed another large audience. His French group recalled that incomparable little French tenor, Edmond Clement, so exquisitely he rendered each song. At the end of a long and exhaustive program he took the risk of giving Rodolfo's big aria from 'La Bohème,' which he delivered with astonishing force and capacity."

Morning Telegraph—

"An artist of unusual merit."

New York American—

"Mr. Campbell roused his audience to great enthusiasm by his spirited and compelling interpretation of Scotch ballads."

Wm. Ziegler, Herald—

"Several times during the entertainment Mr. Campbell had to sing his selections twice before the applause stopped."

"There's Music in Thy Voice," by his accompanist; Rudolph Ganz's 'Love and Song,' which contains some thrilling high notes, and Keochlin's 'Si tu le vieux,' all were repeated."

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PROGRAMS OF 1915-16 SEASON

[Below are presented a number of programs which have actually been performed by artists during the season 1915-1916, each followed by a short critical notice. This is done solely for the benefit of artists who may be preparing programs for future use. As the criticism is absolutely impersonal, the names of the artists who gave the programs are purposely omitted. This department will be continued from week to week.—Editor's note.]

Recital by a Soprano

Alleluiah (Exultate).....Mozart
Care Selve (Atalanta).....Handel
Ah, che amando era felice (Ratto del Serraglio).....Mozart
O wüsst ich doch den Weg zurück.....Brahms
Die Forelle.....Schubert
Jasminenstrauch.....Schumann
In einem Garten.....Erich Wolf
Keine Sorg um den Weg.....Joachim Raff
Contemplation.....Widor
Serenade Italienne.....Chausson
Il pleut des petates de fleurs.....Rhene-Baton
Aux temps des Fees.....Koechlin
J'ai pleure en reve.....Hüe
The Summer Wind.....Victor Harris
Snowflakes.....Mallinson
Indian Lullaby, Wi-um.....Lieurance
To a Messenger.....LaForge

This is the conventional program of the majority of vocalists—that is, old Italian, standard German, modern French, and a group in English at the end. The fact that this pattern of program is so popular shows that it works well enough. There is no reason why it should be followed, however. Probably most hearers would welcome two old Italian songs less, and two more ditties in native English in the place of them.

It stands to reason that few in the audience understand much of the program, and those who follow the singer with a book of translations are seldom edified.

Recital by a Basso

Hear Me, Ye Winds and Waves (Julius Caesar).....Handel
Prüfung des Küssens.....Beethoven
Gute Nacht.....Schubert
Frühlingstraum.....Schubert
Gruppe aus den Tartarus.....Schubert
Heimlichkeit.....Loewe
Die heil'gen drei Könige (first time in New York).....Lange-Mueller
Blauveilehen (first time in New York).....Humperdinck
Aug dem grünen Balcon.....Hugo Wolf
Heimliche Aufforderung.....Richard Strauss
Chanson-Hebraique (first time in New York).....Alex. Georges
Les Violettes (first time in New York).....Charles Widor
Ils etaient trois petits chats blancs.....Perné
Alger le soir (new and first time in New York).....Fourdrain
Carnaval (new and first time in New York).....Fourdrain
When the King Went Forth to War (first time in America),
Koenemann
When I See These Little Feet of Thine.....Rubinstein
Ethiopia Saluting the Colors (new).....Burleigh
Three Men of Merri' (new).....Hammond
The Twelve Days of Christmas (arranged by F. Austin),
Old English

A musician, an artist, and a man of practical common sense put this program together. Every song may not be equally effective, but the program as a whole is full of interest throughout.

Recital by a Soprano

Dal sen del Caro Sposo.....Da Capua
Heller Blick.....Haydn
Il Regardait mon Bouquet.....Monsigny
Come Unto These Yellow Sands.....Purcell
Du Bist die Ruh.....Schubert
Auf dem Wasser zu singen.....Schubert
Der kukuk.....Loewe
Meine Rose.....Schumann

Schlagende Herzen.....Strauss
L'Oasis.....Fourdrain
Serenata Francese.....Leoncavallo
Jardin d'Amour.....Vuillermoz
Les Trois Petits Chats Blancs.....Perné
Le Baiser.....Goring-Thomas
Her Love Song.....Salter
My Heart Is Sair for Somebody.....Old Scotch
A Pretty Duck.....Old English
Lullaby.....Old Irish
I Know Where I Am Goin'.....Old Irish
April, April.....Florida

This is an unconventional and highly interesting program with plenty of contrast and no padding.

Piano Recital of Chopin's Works

Ballade, A flat major, op. 47.
Etudes: E major, op. 10, No. 3—F major, op. 10, No. 8—C sharp minor, op. 25, No. 7—C major, op. 10, No. 7.
Sonata, B flat minor, op. 35.
Twelve preludes, op. 28.
Nocturne, G major, op. 37, No. 2.
Mazurka, B minor, op. 33, No. 4.
Polonaise, A flat major, op. 53.

This fine program could hardly be improved. The sonata is late enough in the program to catch the late comer, and not too late to be wearisome.

Violin Recital

Concerto in D minor.....Max Bruch
Scherzo.....Dittersdorf-Kreisler
Reverie.....Bottesini
Minuette.....Haydn-Burmester
Indian Lament.....Dvorák-Kreisler
Slavonic Dance.....Dvorák
Caprice Viennois.....Kreisler
Berceuse.....Townsend
Slavonic Dance.....Dvorák-Kreisler
Spanish Dance.....Sarasate

This program might possibly be made more effective by placing the Bruch concerto as No. 4 on the list. As it now stands it is interrupted by late comers. The three old works by Dittersdorf, Bottesini, and Haydn would be more effective before than after the modern harmonies and broad melodies of Bruch. Besides, there is more arranger and editor on this program than any one composer. It is possible to have too much hyphenated program, though there is no fault to be found with any single item.

Itinerary of Skovgaard and New York Metropolitan Company

Skovgaard and the New York Metropolitan Company are booked as follows up to July 1, the itinerary taking them into Canada:

April 10, Napoleon, Ohio.
April 11, Lebanon, Ohio.
April 12, Monticello, Ind.
April 13, Fowler, Ind.
April 14, Rochester, Ind.
April 17, Madison, Wis.
April 18, Eau Claire, Wis.
April 20, St. Cloud, Minn.
April 21, Detroit, Minn.
April 25, Moorhead, Minn.
April 26, Valley City, N. Dak.
April 27, Jamestown, N. Dak.
April 28, Bismarck, N. Dak.
April 30, Bismarck, N. Dak. (afternoon).
May 1, Dickinson, N. Dak.
May 2, Glendive, Mont.
May 3, Miles City, Mont.
May 4, Billings, Mont.
May 5, Livingston, Mont.
May 8, University of Montana, Missoula, Mont.

May 9, Spokane, Wash.
May 11, North Yakima, Wash.
May 15, Everett, Wash.
May 16, Sedro-Woolley, Wash.
May 17, Mt. Vernon, Wash.
May 18, Anacortes, Wash.
May 22, Vancouver, B. C.
May 23, Vancouver, B. C.
May 24, Kamloops, B. C.
May 25, Revelstoke, B. C.
May 29, Trail, B. C.
May 30, Rossland, B. C.
May 31, Grand Forks, B. C.
June 1, Nelson, B. C.
June 2, Cranbrook, B. C.
June 5, Fernie, B. C.
June 7, Macleod, Alta.
June 8, Lethbridge, Alta.
June 9, Cardston, Alta.
June 12, Taber, Alta.
June 14, Calgary, Alta. (afternoon and evening).
June 15, Red Deer, Alta.
June 16, Edmonton, Alta. (evening).
June 17, Edmonton, Alta. (afternoon and evening).
June 19, Lacombe, Alta.
June 20, Camrose, Alta.
June 21, Calgary, Alta. (return engagement).
June 22, Bassano, Alta.
June 23, Medicine Hat, Alta.
June 26, Swift Current, Sask.
June 27, Moose Jaw, Sask.
June 28, Regina, Sask. (afternoon and evening).

ST. PAUL ORCHESTRAL SEASON CLOSÉS

Minneapolis Symphony Gives Splendid Performance—Julia Culp Assists—Trio de Lutece Pleases

St. Paul, Minn., April 6, 1916.

The Minneapolis Symphony Orchestra closed its St. Paul season last week with the twelfth concert of the series. It was a program of remarkable beauty, force and variety, including works from both old and new schools.

The "Jupiter" symphony of Mozart served, first, to show the delicacy and precision with which Mr. Oberholfer can read a score; but the buoyancy of the music, so characteristic of Mozart, was never sacrificed to the mechanical smoothness with which he is too often played.

Strauss' "Tod und Verklärung" was the big orchestral climax of the evening, and its piled-up difficulties were so skillfully manipulated that form and idea were not lost; sight of. The Scheinpfug "Overture to a Comedy of Shakespeare," and the scherzo from Berlioz's "Romeo et Juliette" were the orchestra's tribute to this Shakespearean year, and both were played in a charming spirit.

One of the most interesting features of the whole evening was the Schoenberg orchestration for Beethoven's "Adelaide," as sung by Julia Culp, soloist of the evening. It was the first of the Schoenberg scores to be heard in St. Paul, and its palpable beauties made one hope for more of this modernist on local programs. The performance of the song as a whole was one of the finest things the season has brought.

Mme. Culp sang four Brahms songs with piano accompaniment. This is the type of song to which she is ideally suited, for besides beauty and cultivation of voice, she has the unspoiled manner, the intelligence and the patience needed to sing Brahms aright. For encores she gave two English songs.

FIRST ST. PAUL APPEARANCE OF TRIO DE LUTECE

The Trio de Lutece made its first St. Paul appearance on April 3. It came as the third and last of the artist series brought by the Schubert Club, and gave a delightful recital at the People's Church. M. Barrere, flutist and director, has been heard before in St. Paul, as head of his woodwind ensemble, but the other members of the group, Paul Kefer, cellist, and Carlos Salzedo, harpist, were strangers here.

FRANCES C. BOARDMAN.

MOZART SOCIETY TO GIVE "SECRET OF SUSANNE"

Alice Nielsen and Choral to Furnish First Half of Program—One Act Opera in Second

At the third private concert of the New York Mozart Society (Mrs. Noble McConnell, president), to be held on Wednesday evening, April 26, in the grand ballroom of Hotel Astor, New York, the following will be the program:

Overture, Figaro.....Mozart
Aria, Un bel di (from Mme. Butterfly), with orchestra.....Puccini
Will o' the Wisp.....Spross
An Open Secret.....Woodman
Alice Nielsen.
The Bird of the Wilderness.....Horsman
Destiny.....Bruno Huhn
Blest Pair of Sirens.....Bruno Huhn
Mozart Society Choral, Walter Henry Hall, conductor.
THE SECRET OF SUSANNE—WOLF-FERRARI.
Count Gil.....Morton Adkins
The Countess Susanne, his wife.....Lois Ewell
Sante, a servant.....Philip F.
Conductor—Joseph Pasternack.

FRANCES NASH

"Completely Captivates" Milwaukee

Milwaukee News, Nov. 7, '15—
"With Frances Nash, brilliant and captivating young American pianist, the orchestra opened its season with a full house. Miss Nash completely captivated the audience. This young pianist plays like a veteran, merging her art in an extraordinary combination of delicate grace and strength. At the conclusion of her number there was a storm of applause."
Evening Wisconsin, Nov. 7, '15—
"Frances Nash is an artist. She played with a clearness and sweetness that in the woodlands might have interrupted the birds."
Milwaukee Leader, Nov. 7, '15—
"Miss Nash's whole soul is poured out at the ends of her fingers."

Address Personal Representative:

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HINKLE AND ZOELLNERS AMONG LOS ANGELES MUSICAL GUESTS

**Zoellners Contribute to Dominant Club Program—Florence Hinkle's Splendid Song Recital
"A Rare Treat"—Mrs. Catherwood Entertains**

Blanchard Building,
Los Angeles, Cal., April 1, 1916.

The Dominant Club tea and reception was given the last Saturday of March instead of the first Saturday in April in order to do honor to Florence Hinkle, but the event proved similar to the case of Hamlet with Hamlet left out, as Miss Hinkle was called East by an imperative summons and forced to leave the city at one o'clock of that day. L. E. Behymer, however, came to the rescue in noble fashion and proffered the services of the Zoellner Quartet, and Marie B. Tiffany on a few moments' notice supplied a group of songs. So, while great regret was felt at the absence of Miss Hinkle, great gratitude was also felt toward those who supplied the need so well on short notice.

The Zoellner Quartet, well known in the Middle West and East, is making a trip to the Coast this season. The hearing we had on this afternoon caused universal regret that we were not to hear the quartet in concert, because it was conceded that its playing was as perfect a piece of ensemble as had ever been heard here. The quartet consists of father, daughter and two sons, each an artist. The concerted work was in sympathy and marked both by delicacy and virility to an unusual extent. Also, it was refreshing to hear a program of strictly modern numbers, each unhackneyed. Especially worthy were two numbers in MS. compositions written upon original Indian themes and possess the Indian rhythm and spirit to a degree exceeding anything yet heard in its realism. The complicated rhythm of the genuine Indian music is most difficult and involved. When it is realized that one man may often carry four or five rhythms at one time during the dance, an idea of the concentration and the rhythmic sense of the aborigine is appreciated. These compositions stick wonderfully close to the barbaric originals, at the same time presenting a most interesting study in their modern adaptation.

We hope some day soon to have the pleasure of hearing this organization in a concert program.

Mrs. Tiffany's numbers, which carried out the modern trend of the afternoon, were "Black Petaled Roses," "Sibelius," "Le Papillon," "Fourdrain," and "Wild Geese," by Rogers. Mrs. Tiffany always gives much pleasure and is a universal favorite. Her lovely voice and beautiful art were never shown to better advantage than in these numbers. Mrs. Tiffany is always the student and works incessantly. Her repertoire illustrates this for it contains many rare and beautiful songs seldom heard and numbers that require much of the singer.

Altogether the afternoon was voted more than a success after the first disappointment caused by Miss Hinkle's absence. The Ebell Club House looked its best, for at this time of the year the wistaria in the court is in full bloom, and the setting of the tables and the serving of refreshments in this beautiful spot added the touch of social grace which always marks the Dominant affairs.

FLORENCE HINKLE IN RECITAL

What was accounted one of the rare treats of the year was the program by Florence Hinkle, presented under the auspices of L. E. Behymer at Trinity Auditorium, Thursday evening, March 23. Rarely indeed do we hear so perfect an exponent of vocal technic and phrasing and art so nearly flawless. Miss Hinkle's position is unique in the fact that she is entirely an American trained artist. The freshness and beauty of the voice may in some part be due to the fact that it has never been tried or worn by the demands of opera. It is as pure and unsullied as a flower, with no trace of vibrato, and having a rare legato. Fortunate, indeed, were the vocal students who heard this singer, for the listening to such work is the very best possible instruction. She met with instant approval and was recalled many times. The only thing that could have been desired in the program would have been a few numbers of more brilliancy and sparkle, although the program could in no wise be called too heavy. A few high-lights of brilliancy would have added to its interest, but technically and vocally it was near perfect.

RECENT RECITAL

Thursday evening, March 30, Jane Catherwood received at the Regent, the last Thursday of each month being regularly observed by her as a musical evening and reception for her friends and the musical fraternity. The program was one of unusual variety this month and was given by Alfred Wallenstein and Grace Freebey, who presented a number of compositions for cello and piano. Miss Freebey and Mr. Wallenstein have been playing together constantly for three years, and their interpretations have reached a degree of perfection only possible by long association and practice. Mr. Wallenstein is only seventeen years old, but has reached a marvelous degree of virtuosity which, combined with his musicianly feeling, sets him apart as a genius. On this occasion he played the difficult "Variations Symphoniques," by Bollmann, rhapsody by Popper and several shorter numbers. His reception amounted to a demonstration, in which Miss Freebey shared equal honors.

Ruth Markell sang the aria from "Joan of Arc," Tschai-kowsky, and a group of songs in English, the first of which was a composition in MS. by Myra Husted of Pasadena. Miss Husted is a pianist and this number is her first essay at song composition and is very beautiful. Miss Markell sang this as one of her numbers in her program given before the Fine Arts Club of Pasadena a week or so ago and was so pleased with it she asked permission to use it on this occasion. The other numbers in this group were "Allah," by Chadwick; "Sylvain," by Sinding, and "Sing to Me, Sing," Homer.

Miss Markell is a pupil of Lilli Lehmann and Herbert Witherspoon. She is a singer of experience and possesses a beautiful mezzo-soprano voice which she uses with great intelligence. Miss Markell has made a special study of the German Lieder, of which she possesses a large repertoire. She has been doing considerable recital work since her arrival last fall, and has a studio in the Blanchard Building. She was beautifully accompanied by Miss Orr.

Grace Noe, a gifted reader, pupil of Anna Morgan of Chicago, gave several readings which were greatly appreciated. The first was a selection from "Paolo and Francesca," by Phillips, which Miss Noe gives with great appreciation of the psychological and dramatic values. Her second number was a little skit by Marjory Benton Cook, and beside this she gave a number in Swedish dialect, which was inimitable.

Miss Noe is leaving April 10 for a trip East and will appear in a number of recitals during her absence.

Winnifred Hook played two MacDowell numbers which proved but a suggestion of what we missed by not hearing more. Miss Hook, who has come to California within a month, is an English girl who has done much public work in London and Munich, but whose plans, like those of many another, were upset by the war. She is about decided to establish herself in Los Angeles and will be heard in recital which is sure to be a treat judging by the pleasure that she gave on this evening. She is thoroughly musical and her playing is marked by great refinement and feeling.

Next month Mrs. Catherwood is to have the pleasure of having Charles Wakefield Cadman and Emma Porter

Makison present a program of Mr. Cadman's songs that are seldom heard. Mrs. Makison is familiar with all of Mr. Cadman's compositions and sings them with great understanding and dramatic feeling.

BARITONE IN RECITAL

Edwin House gave a recital in Blanchard Hall Monday evening, March 20. Mr. House is a baritone well established in Los Angeles, has been identified with several of the prominent choirs and has done much public singing, but this was his first appearance in recital this year, and, although he was unfortunate in striking one of the stormiest evenings of the season, had a most appreciative audience. His program was a varied one, including compositions by Ross, Handel, Homer, Loewe, Loehr, Bond, Mas-sager, Mildenburg and Huhn. He was accompanied by James Campbell.

JANE CATHERWOOD.

ALDA AND LA FORGE CHARM CALIFORNIA MISSION CITY

**Soprano and Composer in Santa Barbara—Children's Festival
—Local Composers Heard—Women's Club Program—
"Holy City" Sung—Irish Songs and Dances**

Santa Barbara, Cal., March 25, 1916.

On March 16 Frances Alda, accompanied by Frank La Forge, delighted a large audience at the Potter Theatre. The program was well balanced and an ovation of applause was given when Mme. Alda sang, in the last group, Frank La Forge's "I Come With a Song." Mr. La Forge shared the honors and the song was repeated. Mme. Alda has a voice of wonderful sweetness and purity, and she has, also, the rare quality of "charm" as well as personal beauty. It was a rare musical evening, and many were the appreciative remarks to be heard.

CHILDREN'S SPRING SONG FESTIVAL

The first spring song festival by the children of the public schools of Santa Barbara, which it is hoped to make an annual event hereafter, was given at Recreation Center on the afternoon of March 24.

The festival was under the direction of Edna L. Stevens, supervisor of music in the public schools, and who planned the festival to show the friends and patrons of the school the value and high class of the music that is being taught as a feature of the school curriculum. Miss Stevens had an assistant in each school to train the singers, and the work was very thoroughly done.

The program consisted of groups of songs, interspersed with instrumental music by the high school and intermediate school orchestras. The singers numbered about 300 in all, and were taken from all the grades. The songs were given in appropriate costumes, and were most delightful. The festival proved the value of the work being done among the children who come from all parts of town and from all classes of people.

MUSIC CLUB LOCAL COMPOSERS' PROGRAM

The program of the Music Study Club last week consisted of music by local composers. One of the most pretentious was Frederick Stevenson's "Italian Serenade," written for baritone solo with chorus of women's voices. The solo was sung by Mrs. Guy D. Bliss, who has a rich, flexible contralto voice, and the accompaniment, brilliant in the extreme, was played by the club orchestra, the club chorus taking the chorus part.

Reginald Martin, a well known organist of Santa Barbara, who has composed some good things, arranged a nocturne, not yet published for the orchestra.

ENTIRE MUSICAL PROGRAM FOR WOMAN'S CLUB

At the Woman's Club Saturday afternoon, March 25th, the program consisted entirely of music, which was arranged by Mrs. Francis Price, and was most appreciatively received.

GAUL'S "HOLY CITY" GIVEN

Gaul's "Holy City" was given at the Presbyterian Church Friday night, under the leadership of Helen Bar-

JASCHA BRON

SCHUMANN-HEINK

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nett, with Reginald Martin at the organ, and Charles Arnold at the piano.

"SPIRIT OF IRELAND," MARCH 17.

The spirit of old Ireland prevailed at Recreation Center on the evening of March 17, when the Santa Barbara Relief Society presented its annual entertainment and benefit given in celebration of St. Patrick's Day. A number of vocal solos were given, some of them being, "A Little Bit of Heaven," "Come Back to Erin," "Love's Young Dream," "Lily of Killarney," and "Wearing of the Green." One of the hits of the evening was the coquettish "When Irish Eyes Are Smiling." A number of Irish dances added interest to the program.

CAROLINE KELLOGG DUNSHEE.

Helen Thorner Sings Well Chosen Program at Second Recital in Los Angeles

Helen Thorner, dramatic soprano, gave her second Los Angeles recital at Trinity Auditorium on March 21. Her program was well chosen, largely from the works of the classic composers, Gluck, Beethoven, Schubert, Schumann, Brahms, Tchaikowsky, Strauss. Local composers were represented by a song entitled "Ecstasy," by Will Garro-way, who is really local, never having been east of the Rockies (or so this writer is informed), and by two songs by Paul Eisler, who is only local because he happens to be living here for a while. Mme. Thorner closed her program with two arias from "Cavalleria Rusticana" and "Madame Butterfly." The audience was small, the enthusiasm great, and there were encores and flowers.

Here is an artist of the highest type, whom people would delight in did they but know of her. Mme. Thorner is evidently an experienced recitalist. She shows a knowledge of the best traditions in art, she has poise, and she uses her voice in a way that indicates thorough training. There are no doubt many music lovers who were not at Mme. Thorner's recital who would sincerely regret having missed a treat of this kind, but who knew nothing about it.

This remark is called forth by the fact that this writer hears frequent complaint from the artists of California, as well as some of the less renowned of the visiting artists, as to the apathy of the California public. The California public is no more likely to "search the sands" for a jewel than any other public. Even the biggest of stores must display its goods, even the best known make of automobiles and pianos, and of any other utility, must keep its name constantly before the public, and extol its particular merits. And yet, for some reason quite unfathomable, the concert artist seems to be so satisfied of his own supremacy, and of the great public demand for his wares, that he can neglect all of these things. He has no show window (or whatever the parallel of that is in art), to display his wares, he makes no effort to keep his name before the public. Once a year he bobs up from nowhere, with a single notice in the papers, and then wonders why there are empty seats, why the public has forgotten all about him, even to his very name.

Then follows the daily howl; that the public will not support the local artist. That is not true at all, as is proved by the fact that some of the local artists are being very well supported. Note the fact, however, that the names of these artists are forever in the papers. They are forever doing something to keep themselves before the public.

It is not necessarily the best artist, but the best advertiser, who does the most for art in the long run. Were all artists of the silent kind who make no effort to win public recognition, our art life would soon die out for want of recognition. It is those who demand a personal success who spread the gospel of art abroad among the people. It may be from purely selfish reasons—no doubt is, in many cases—but the result is the same, and makes for progress.

One would think that those others—the silent kind—who, by the way, are far from silent when it comes to deplor-

ing the lack of public taste for real art—would feel it their duty to carry that art to the public, to educate the public if necessary. And that cannot be done by silence, nor can it be done by performing before empty benches.

Rudolph Kopp's Talents

Rudolph G. Kopp, the talented viola soloist of the Los Angeles Symphony Orchestra, whose brilliant rendition of the solo part in the Berlioz "Harold" Symphony, made a stir in local musical circles recently, is to be heard in joint recital shortly with Lillian Powers, the well known pianist. On this occasion Mr. Kopp will play the César Franck sonata and three viola solos composed especially for him by Alex. Karnbach: scherzo, valse lento and "Evening Song."

Kopp came from Vienna. He was educated there at the Akademie, studying violin under Prill, harmony with Herrman Graedener and composition with Robert Fuchs.



RUDOLPH G. KOPP.
Viola soloist, Los Angeles Symphony Orchestra.

He was a member of the Tandler Quartet which was brought to Los Angeles by the late Mr. Bilike in 1909.

Before going there, Mr. Kopp was, for three years, concertmaster of the Military Orchestra in Vienna and a member of the Volksoper Orchestra. He has been a member of the Brahms Quintet since its inception.

Mr. Kopp is an excellent musician. Not only as a player but as a teacher as well, does he show his thoroughness. His arrangements for the Brahms Quintet are most excellent and prove him to be a musician of real learning.

Bowes' Pupils Heard

Last Tuesday afternoon saw another most enjoyable musicale in the series which Charles Bowes has given throughout the season at his studio, 601 Madison avenue, New York. The studio was completely filled by an interested audience, which listened to five of Mr. Bowes' pupils in the following program: "Chanson triste" (Duparc) and "Phy-dèle" (Duparc), sung by Ruth Tebbitts; "Frühlingsfluten" (Rachmann) and "Zueignung" (Strauss), by Laura Browne; "The Eagle" (Busch), by Jesse White; "Gavotte" (Massenet), and "La Petite table" (Massenet) by D. Fellows Gordon; "Pleurez mes yeux" (Massenet) and "Al-lerseelen" (Strauss), by Ruth Winters.

Five weeks ago Mr. Bowes presented these same pupils in a studio recital, and the progress they had made in that short time was very apparent.

Fifteen pupils are already booked for Mr. Bowes' summer class which will begin in May. A delightful summer of combined work and play is anticipated by all the members.

Vibrations caused by deep baritone notes are loosening the teeth of a West Virginia professional singer, says a dispatch. I have felt like loosening the teeth of a deep-toned singer often, but the vibratory method never occurred to me until now.—New York Morning Telegraph.

BOSTON OPERA GREETED RESOUNDINGLY IN PORTLAND

Boston Grand Opera Company and Pavlowa Draw Big Crowd
—Red Cross Concert and Recital Enjoyed—
Opera Interpreted—Notes

445, Sherlock Building,
Portland, Ore., March 30, 1916.

Operatic Portland turned out in full force to greet the Boston Grand Opera Company and the Pavlowa Imperial Ballet Russe. The combination, which opened on March 24, forced the war news off the front pages of the local newspapers. Three brilliant performances were given. More than 6,500 Oregonians saw, heard and applauded, and several hundred were unable to obtain seats. Max Hirsch, the company's business manager, and W. T. Pangle, manager of the Heilig Theater, were two happy men. These operas were presented: "L'Amore dei Tre Re," "Madame Butterfly" and "La Boheme." Among the artists who scored heavily were Felice Lync, Tamaki Miura, Riccardo Martin, Thomas Chalmers, Maggie Teyte, Jose Mardones and Pavlowa. There were from five to ten curtain calls at the end of each act. Roberto Moranzoni, who conducted the operas, and Adolf Schmid, who directed the ballet, deserve commendation.

RED CROSS CONCERT

On March 21 an enjoyable concert was given for the benefit of the Red Cross. The music was furnished by the Orpheus Male Chorus (William Mansell Wilder, conductor), the German Baptist Male Chorus (William Neubauer, director), and Emma Bertuleit-Meier, organist. Lucien E. Becker's "Menuetto Serioso," played by Mrs. Meier, deserves special mention. Mr. Becker is a local composer-organist. The concert, which pleased a large audience, took place in the First German Baptist Church.

ISABEL WADSWORTH CLARK PLAYS

Isabel Wadsworth Clark recently gave a successful piano recital in the Methodist Temple. The excellent program was made up of works by Paderewski, Schumann, Chopin, Wagner-Liszt and Moszkowski. All who heard the recital were delighted. Miss Clark was presented by the Monday Musical Club (Mrs. Percy W. Lewis, president).

JOCELYN FOULKES HEARD

Last week Jocelyn Foulkes, one of Portland's best piano teachers, appeared in the East Side Library and gave an interesting interpretation of the opera "L'Amore dei Tre Re."

NOTES

Because Oregon and Washington, including the cities of Portland and Seattle, went "dry" last January, many grill singers and musicians are seeking employment. The local grills are using small orchestras, as business is very quiet in their line.

Soloists at recent events have been Jeanne Jomelli, Mrs. Raymond A. Sullivan and Jane Burns Albert, sopranos. They always give much satisfaction.

Mme. Chilson-Ohrman, the soprano, is appearing in vaudeville at the Orpheum. JOHN R. OATMAN.

Havrah Hubbard on Tour

Havrah Hubbard's "Operalogues" or "Opera Talks"—they are excellent under any title—continue to give unlimited pleasure wherever that polished and brilliant speaker delivers them. One of his recent enthusiastic audiences was in Kansas City, April 2, and the professional critics present said this in their papers next day:

Kansas City opera lovers were afforded a delightful treat at the Hotel Muehlebach yesterday afternoon in the form of one of Havrah Hubbard's intensely instructive "Operalogues," the subject of the afternoon being "The Love of Three Kings." The music room was filled with interested opera lovers, who were repaid with one of the most pleasing preludes to a grand opera performance that could be imagined.

Mr. Hubbard is unique in the method of his presentation of the story and music of a grand opera. For many years he was music editor of the Chicago Tribune, he is editor of the American Encyclopedia and History of Music, was for three years official lecturer for the Boston Grand Opera Company, and now is the official lecturer of the National Opera Club of America. If he had any imitators or if he imitated any one else he might be compared. It is therefore no compliment to say that he is unrivaled in his special field of education.—Journal.

When Havrah Hubbard of Chicago became an interpreter of opera, the field of musical criticism lost one of its most trenchant writers. Yesterday afternoon Mr. Hubbard spoke briefly of "The Love of the Three Kings." Then, in an English translation of singular poetic beauty and symbolic figure, he recited the greater part of the libretto, suggesting most of the action—often more than suggesting it. Mr. Hubbard delivered the beautiful lines of Archibaldo's apostrophe to Italy with telling effect.—Times.



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CALIFORNIA MUSIC TEACHERS' ASSOCIATION TO CONSIDER EFFICIENCY TEST

San Francisco, Cal., April 9, 1916.

The following important piece of information is contributed by Alexander Stewart, president of the California Music Teachers' Association:

In response to the urgent demand both from within and without the membership of the association, the board of directors of the California Music Teachers' Association has appointed the following committee to consider the matter of some form of efficiency test for membership in the association. The committee is a Statewide one, comprising various county vice-presidents of the State, and where there is a local association a committee of three or more members has been appointed with the county vice-president as chairman. These subcommittees and members are asked to get all the information possible regarding the matter of standardization, sounding the sentiment of the various members of the association and giving consideration to the matter from every standpoint. These subcommittees will report to the board of directors of the State Association, with the idea that from these reports some plan or recommendation regarding the adoption of an amendment to the constitution covering standardization shall be reported to the State convention at San Diego in July.

The general committee and the sub-committees are as follows:

Arnold Krauss, San Diego County vice-president, chairman. Albert F. Conant, Willibald Lehman.

Samuel Savannah, San Francisco County vice-president, chairman. Mrs. M. E. Blanchard, Henry Bretherick.

Roscoe Warren Lucy, Alameda County vice-president, chairman. Cora W. Jenkins, William W. Carruth.

Jaroslav de Zielinski, Los Angeles County vice-president, chairman. Grace Carroll Elliott, Ernest Douglas.

Lena Frazee, Sacramento County vice-president, chairman. Edward L. Pease, Homer Henley.

Walter B. Kennedy, Santa Clara County vice-president. Mrs. W. S. Clawson, Tulare County vice-president.

Stella F. Campbell, Monterey, vice-president.

Sarah A. Gardiner, Orange County vice-president.

Z. Earl Meeker, Riverside County vice-president.

John L. Simonds, Ventura County vice-president.

Mrs. Hope Swinford, Santa Cruz County vice-president.

MUSICAL CLUB OFFICERS

The nominating committee of the San Francisco Musical Club has proposed the following ticket to be voted on at the club meeting of April 20: Mrs. Wallace Wheaton Briggs, president; Mrs. John McGraw, first vice-president; Adeline M. Wellendorff, second vice-president; Emma Black, corresponding secretary; Mrs. E. R. Sheldon, recording secretary; Mrs. J. B. Tufts, business secretary; Sara Collier, treasurer; Mrs. William H. King, librarian; associate directors, Mrs. William M. Hughson, Mrs. Albert E. Phelan, Sarah Wafer.

SAN FRANCISCO NOTES

Wallace A. Sabin has been elected to conduct the musical portion of the program of the Marin County flower pageant of May 19-21. Mr. Sabin was very prominent in connection with the music of the Panama-Pacific International Exposition in this city last year.

A concert of high class was given by the San Francisco Musical Club at the Hotel St. Francis last Thursday morning. The program was cleverly arranged to represent old and modern German music, and the credit for this is due to Mrs. John McGraw, who is one of the leading performers among local pianists. The occasion introduced Maurice Amsterdam, cellist, to the club. He performed excellently, with Mrs. Edward E. Young at the piano, the Richard Strauss sonata for cello and piano, in F major. Mrs. James Pressley sang four German songs by Wolf, Cornelius and Brahms, with Mrs. Thomas Innan as accompanist, and was repeatedly recalled. Mrs. William Ritter played five movements of Beethoven's op. 34 for the piano, with such finish and artistic individuality, that her performance was clearly one of the events of interest in a season of great artistic activity. Catherine Golcher, soprano, who won the prize in the singing contest for sopranos at the Exposition Eisteddfod last year in this city, made a decided hit with her singing of four songs by Richard Strauss, in which a finely developed and sympathetic voice was used with skill and effectively in every regard. Florence Hyde was at the piano.

DAVID H. WALKER.

Choral San Antonio

Haydn's "Passion" music is in preparation for Good Friday by the choir of St. Mark's Episcopal Church, San Antonio, Tex., under the directorship of H. W. B. Barnes.



Alfreda L. Beatty with San Diego People's Chorus

In the above photograph Alfreda L. Beatty, the gifted American soprano, is shown with the members of the People's Chorus, Willibald Lehmann, director. Miss Beatty (who is seen standing forward to the conductor's left) recently appeared as soloist with this organization at a concert given at the Panama-California Exposition at San Diego. Her singing on this occasion, as at the concert she gave recently before the Amphion Club of San Diego, delighted her audience.

MUSIC FOR THE MASSES

How Theo Karle Bowled to Vox Populi for Once

Whether the artistic temperament in its nth degree precludes the possession of a keen sense of humor, among folk of musical talent, is a debatable question. Caruso's impish cartoonery and the historic instance of Walter von der Vogelweide, who only ceased singing to play practical jokes, tend to disprove the contention that musicians are devoid of funny bones. The truest test of humor, after all, is the ability to enjoy a joke on oneself.

The friends of Theo Karle know the remarkable tenor not only as the owner of a surpassingly fine voice and technic, but of a waggish disposition as well. Karle lately has been telling a good joke on himself, concerning an incident of the New York Philharmonic Society tour in which he is participating as soloist:

"Stopping over for a week end at a small town, the home of a relative," says Karle, "I was persuaded to appear as the guest of honor at a sort of concert musicale given at the local 'Opry House.' Early in the program I became aware of a really remarkable face in the audience, that of an old lady in a rusty black dress. Thin, worn, yet aristocratic, that slender profile looked strangely out of place in the typical country audience; and the deep set dark eyes seemed fairly to burn their appreciation of my humble efforts. Before I knew it, I was singing to her and to her alone, seeing no other face in the dingy little hall. I fancied her some poor artist, some former concert star, perhaps, alone, forgotten of fame and soul hungry as only an artist can be. I gave her of my best. Just then I noticed her writing something on a scrap of paper. Presently it was brought to me by the perspiring and embarrassed young gentleman who officiated as usher."

"What was it she wanted?" queried a friend. "An introduction? Or perhaps something from Donizetti or Mozart?"

"Not exactly," grinned Karle. "Her note read about as follows: 'Dear Mr. Karle: Your tunes are real nice; but don't you know any of the good old fashioned pieces like "Silver Threads" or "When You and I Were Young, Maggie"?"

"What did you do?" asked the friend.

"Who? I? Oh, I studied the audience again. Then I sang 'em!" replied Karle cheerfully.

Frederic Martin to Sing Haydn's "Creation"

For the spring concert of the Danville (Va.) Choral Society, a new organization of 175 voices, which is to be given on April 27, Frederic Martin has been engaged as soloist. The work to be given is Haydn's "Creation," a part which suits Mr. Martin's splendid bass voice admirably.

In addition to fulfilling a long list of oratorio and recital engagements this spring, Mr. Martin is kept busy teaching. He has a large class of students and also makes a specialty of coaching for oratorio, a field in which he has had considerable experience. Among his artist-pupils are two very promising baritones, Earl Tuckerman and Francis Porter, both of whom are filling many important engagements.

During June and July Mr. and Mrs. Martin will again be located at Bristol, Va., in the beautiful Blue Ridge Mountains, where they had a large class of pupils last summer. This is an excellent opportunity for teachers and pupils of the South to study and work during the summer with

two such well known artists. Applications for lessons should be made until June 1 at their New York address, 532 West Eleventh street.

Appended is a criticism of one of Mr. Martin's recent recital appearances:

"The program given was a most comprehensive and taxing one, and the able manner in which every number was sung revealed Mr. Martin as a past master of the art of song. Some of the qualities which stand out most clearly in his work are the wonderfully clear enunciation, ringing resonance, perfectly poised tone and admirable breath control. The program was one well fitted to reveal the musicianship and temperament of the singer, including, as it did, many varying moods. He is able to portray in truly artistic manner the subtle shading of each phase of the poet and composer. He brought before his audience several new and interesting numbers, particularly the cycle of Charles Wakefield Cadman, 'From Wigwam and Teepee.' The beauty and appreciation of these four songs was greatly deepened through the well chosen remarks of the singer." In this manner writes the Herald-Courier of Bristol, Va., and continues: "The accompaniments were masterfully handled by Prof. S. T. Schroetter. The perfect sympathy between the singer and accompanist made the program one long to be remembered with great pleasure."

MORGAN KINGSTON

Remarkable List of Festival Engagements

April 23, Boston
HANDEL AND HAYDN

May 2, Cincinnati

May 3, Cincinnati

May 5, Cincinnati

May 11, Buffalo

May 12, Buffalo

May 15, Oberlin

May 16, Oberlin

May 20, Ann Arbor

May 22, Kalamazoo

May 27, Mt. Vernon

May 29, Evanston

Booking for 1916-17

Wolfsohn Musical Bureau, 1 West 34th St., New York

Utica Rises to Spalding and Del Valle

The very musical city of Utica, N. Y., had Albert Spalding and Loretta Del Valle as their tonal guests (accompanied on the piano by Andre Benoist) on April 12 and acclaimed them as an artistic combination of extraordinary charm and effect. The Utica Daily Press of April 13, 1916, began its very lengthy laudation with high praise of Mr. Benoist, "much of the excellence of the program being due to his skillful readings. He adapted himself to every change and mood of the artists." Then follows the remark that, although the program was long, the auditors considered the concert short. Mr. Spalding's playing is described like this:

He has struck a new note in violin music, and plays with a soul on fire. The instrument seemed a part of his body, and with the freedom of ownership he used every possible means to put the music of his soul into that of the audience. The numbers were heavy, and the thorough mastery of the technique of the instrument made it possible for him to play with freedom and breadth which gave the idea the composer wished to convey.

The bowing, the skill with which legato and staccato passages were played and the perfect rhythm of the selections were only noticed with an effort. One simply wanted to sit back and enjoy, forgetting that there was any one else present, only the soul of the music. The rich, deep tones held the audience enthralled.

The interpretations suggest a richly dowered inner life which with compelling voice speaks and imparts a message of truth and beauty. Of the closing group the plantation melody and dance was a favorite, and the audience demanded a repetition of the dance passage. There were notes which did not seem possible to the violin, so clear and penetrating without hint of vibration that they seemed to come from a wind instrument. The swinging poise in the preparation for the closing passage of the "La Campanella" warned the audience of what was to come. The music was inspirational and swept on like the rush of many waters.

The encores given were Chaminade's "Cradle Song," Chopin's "Nocturne," Kreisler's "Liebesfreud," and Dvorak's "Humoresque." The last number was a revelation.

Mme. Del Valle also came in for a share of lavish approbation and is credited with "a wonderful mastery of vocal runs, passages and trills which enhance the brilliancy of her numbers. The opening aria showed her voice to be delicate yet flexible. Parts were like nothing so much

as the rapid notes of a bird on the wing. Clearly they soared emphasizing the compass of the voice. Her breath control was remarkable, and her charming personality added much to her interpretation of the numbers."

The Daily Press critic concludes:

No more popular numbers could have been chosen than those of the group. The pronunciation of the words of the songs was perfect, and not one word need to have been lost. Nothing was sacrificed musically to attain this. Particularly beautiful was the effect of "The Land of the Sky Blue Water" with its opportunities for such a voice as Mme. del Valle's. As an encore to this group she gave "Down in the Forest" by Ronald. It is an opportunity for students to hear these productions given by an artist of such rank.

A very graceful act of Mr. Spalding's was his "invitation to all violin students in the city to be present as his guests." "Not every one could be reached," says the Press, "but those who did accept the invitation will always be grateful and appreciate the interest of the musician not alone in his music, but in what he might do for others."

Leginska's Right Hand Radiographed

The accompanying picture is a radiograph of Ethel Leginska's right hand. About ten days previous to her last Carnegie Hall recital, on March 31, she had the misfortune to jam her fourth finger in the door of a railway train.



RADIOGRAPH PHOTO OF ETHEL LEGINSKA'S RIGHT HAND.

Despite excruciating pain she insisted upon continual practice, the result being that the finger swelled very badly. Two days before the recital, in the fear that it had been broken, she went to a physician, who ordered a radiograph of the finger to be taken in order to determine whether it was really broken or merely a very bad bruise. Happily the latter turned out to be the case. The shadow of the bruise can be seen distinctly on the radiograph, near the top joint of the fourth finger. The finger is very obstinate and persists even now in paining Miss Leginska whenever she has to play or practise.

Zoe Fulton Soloist with Many Organizations

In addition to having spent several seasons with the Aborn grand opera organizations as leading contralto, Zoe Fulton has appeared with unqualified success with the Mendelssohn Club of Detroit (an appearance with Mme. Galski), in "The Messiah"; with the Apollo Club of Pittsburgh; the Glee Club of Philadelphia; the Engiverson Choral Society of Denison University, Granville, Ohio, in Mendelssohn's "St. Paul," and a miscellaneous artist concert; with the Schubert Club of Oil City, Pa., in a recital with Marie Hertenstein, pianist; in the Campbell series of artists' concerts at Mansfield, Ohio; in recital with Ernest Schelling; with the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, at Pittsburgh and Blairsville, Pa., etc.

Miss Fulton possesses a mezzo-contralto voice of unusual depth, range and richness. She also has exceptional histrionic ability and an engaging personality. With these qualities it is expected that her success will continue apace.

Of music in Melbourne during the past month there has been practically nothing at all to record. An occasional concert may perhaps have been given in strictly suburban obscurity—for some most worthy cause—but if so its native modesty was apprehensive of brazen criticism, and guarded skillfully the secret of its existence.—The Triad, Melbourne.

The Bonn Municipal Orchestra was disbanded on April 1, as the city was unwilling to pay \$15,000 subvention for the maintenance of the organization during 1916-17.

HOW TO KEEP BUSY

Alice Nielsen's Itinerary for Three Weeks

Alice Nielsen again has been busy filling engagements in the Middle West. Miss Nielsen left New York April 1 for Battle Creek, Mich., where she appeared April 3, following with a concert in Racine, Wis., on April 4. The next day Miss Nielsen left Chicago on the Twentieth Century Limited for Boston and some thirty hours later she appeared in concert in that city at Tremont Temple. The seventh of April marked the prima donna's return West on the Twentieth Century Limited for Louisville, Ky., and she sang in that city April 8. In Louisville more than three thousand people heard the concert. On April 10 and 11 Miss Nielsen's art delighted the music lovers of Springfield and Quincy, Ill. On the fourteenth she sang with the Kansas City Orchestra in Convention Hall. Indianapolis heard her on the seventeenth and Detroit has that pleasure in store on April 20, today.

Miss Nielsen's concerts will be completed for the season on June 1, when she will sing at the Evanston (Ill.) Festival.

Lois Brown a Busy Pianist

Lois Brown, pianist, has returned to her home in Syracuse, N. Y., after playing a heavy season of 150 concerts. This is Miss Brown's first season in America, and she has met with such a cordial reception that she is already solidly booked for the season 1916-17 and partially for 1917-18. Her manager, J. E. Allen, is well pleased with the outlook for her future. Miss Brown is a pupil of Alberto Jonas, and was his assistant in Berlin at the time the war broke out. She has met with European favor.

Following are some of her recent concert engagements: Muskegon, Mich.; Streator, Ottawa, LaSalle, El Paso, Lewistown, Canton, Ill.; Chariton, Osceola, Creston, Maryville, Shenandoah, Red Oak, Tabor, Glenwood, Fremont, Council Bluffs, Ia.; Norfolk, Columbus, David City, York, Aurora, Grand Island, Fairbury, Beatrice and Crete, Neb.

Pittsburgh Ladies' Orchestra to Play in Home City

Albert Liefeld, conductor of the Pittsburgh Ladies' Orchestra, has been busy during the season, bringing this organization to a high state of perfection. On Friday evening, April 28, music lovers of the Iron City will have an opportunity to form their own judgment regarding his work, for on that evening the orchestra will give a concert at Soldiers' Memorial Hall, the largest concert hall there. Under the spirited direction of Mr. Liefeld, the orchestra of twenty-five pieces will present an interesting program, assisted by Marie Sprague, soprano, a well known musician of Pittsburgh. These players have met with much success en tour, particularly in the Middle West, where they are in frequent demand. Mr. Liefeld is delighted with the interest shown in the work of this body of players, and predicts that the Pittsburgh concert will be a genuine success.

Elena Gerhardt was the soloist at a recent Dresden Philharmonic concert.



EDGAR SCHOFIELD

Bass-Baritone

CREATES leading role at FIRST PERFORMANCE of Converse's "THE PEACE PIPE," with Columbia University Chorus, at CARNEGIE HALL, NEW YORK, April 11th, replacing Wm. Wade Hinshaw on TEN HOURS' NOTICE.

THE VERDICT OF THE PRESS:

"He sang the part with REMARKABLE CERTAINTY under the circumstances, with EXCELLENT VOICE AND STYLE."—*New York Times*.

"If the new singer had not studied the score before yesterday morning, as was intimated, he showed UNUSUAL SKILL AND MUSICIANSHIP in learning to sing his part in a few hours with so much FLUENCY AND EASE."—*New York Press*.

"Considering the short notice at which he had to appear, Mr. Schofield's part of the entertainment was REMARKABLY WELL DONE."—*New York Herald*.

"Mr. Schofield's VOICE, ENUNCIATION and STYLE alike were PLEASING."—*New York Evening World*.

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F. W. Riesberg's Pupils Enjoyed at Wanamaker Auditorium

F. W. Riesberg's pupils, namely, Florence Gwynne, Ethel Hall, Roberta Hicks and Avis L. McClean, pianists, gave a recital of modern piano compositions in the Wanamaker Auditorium, New York, Wednesday afternoon, April 12.



F. W. RIESBERG.

There were assisted by Mme. Buckhout, soprano, and H. Roger Naylor, tenor, in compositions by Claude Warford, the composer at the piano.

Ethel Hall played Lack's "Capricante March" with due rhythmic consideration and care. Roberta Hicks was heard in Sinding's "Frühlingsrauschen"; Florence Gwynne, in two Debussy "Arabesques" and the Liszt fantasia on "Rigoletto," the latter played from memory. This young pianist displayed a marked degree of talent and freedom from self-consciousness in her playing, which was delightful. Technically she displayed conscientious practice and a well directed method. Avis McClean's work has in it always much to recommend. Her numbers, "Spring," Moszkowski; nocturne, Debussy; "Witches' Dance," MacDowell; "Concert Waltz in Octaves," Pieczonka, gave evidence of careful preparation, fine pianistic sense and a thoughtful consideration of the works which she was interpreting. Miss Hicks showed genuine musical nature, with beauty of touch. Each pupil gave evidence of a method of development consistent and sane in every respect. Mr. Riesberg is to be congratulated on the work of the afternoon. Each number was warmly received.

The studios of this well known New York teacher are at 306 Madison avenue, New York, and at 16 North Broadway, Yonkers.

A group of songs by Claude Warford were sung by H. Roger Naylor, a real tenor, the composer at the piano. The fine climax attained by this singer in "The Voice" and the dramatic impulse which marked another song brought him admiring applause. Mme. Buckhout sang five Warford songs, her genuine musical temperament and ease of delivery characterizing everything she sang. Mme. Buckhout sings evidently for the love of it, consequently people enjoy hearing her. "The Frog and the Bee" is a song which invariably has to be repeated, and "The Star" (dedicated to Mme. Buckhout) is undoubtedly effective. Alexander Russell, concert director, began the program with an organ prelude in D minor, by A. Walter Kramer, the main theme consisting of a brief passage in whole tones. This was interesting music, brilliantly performed by the capable Mr. Russell.

Kriens Symphony Club's Third Annual Concert, April 29

The Kriens Symphony Club, 100 players, announces the third annual concert at Carnegie Hall, New York, Saturday evening, April 29, 8.15 o'clock. This will be the second concert at Carnegie Hall, the first having taken place at Aeolian Hall in 1914. Both preceding concerts won universal recognition from prominent papers, praise for the music performed, for the numbers selected, for the soloists, and for the thorough drill and conducting of Christiaan Kriens, which factors were equally prominent. Mary Adele Case, contralto, and Kurt Helmuth Ditterle, American boy violinist, will be the soloists in the following program:

Vorspiel to the Meistersinger Wagner
Aria, Amour! Viens Aider Saint-Saëns
Symphony, G minor Mozart
Concerto for violin and orchestra Tchaikovsky
Suite, Peer Gynt Grieg
Aus meinen Grossen Schmerzen Franz
Meine Liebe ist grün Brahms
Through Silent Paths of Night, for harp (the composer) Holberg
L'heure de Pourpre Holmes
Marche Heroique (Manuscript first performance dedicated to Kriens Symphony Club) Christiaan Kriens

Klibansky Pupils' Engagements

Alvin Gillett has been engaged for the following dates: June 12, to sing in Massenet's "Eve," with the Albion College Philharmonic Society; June 17, for a recital in Rochelle, Ill.

Victor Goggin was featured on the program of the Crescent Masonic Lodge, at its entertainment on April 13.

Helen F. Weiller is engaged to sing with the Musicians' Club, Newark, N. J.

Betsy Lane Shepherd will be one of the soloists at Calvary Methodist Church, New York.

Grace Daniels sang the title role of the musical comedy "Princess Tra La La," (Dippel company) at the Majestic Theatre, in Utica, and scored a decided success. The Utica Herald-Dispatch said:

Miss Daniels, as charming as any princess could ever hope to be, sang her way into the hearts of the audience. She was in tune

with her pretty imitation princess every minute. She was a delight to the eye and ear, and was very satisfying. She scored a well deserved success; her singing revealed a voice that has all the clarity and sweetness of well tuned bells, and she has dramatic ability worth mentioning. She will be remembered here. Her song, "If Only I a Laugh Could Hear," was capital, and won her a rich offering of applause.

Greta Torpadie Song Recital

Greta Torpadie, the only daughter of Mme. Torpadie, the well-known vocal teacher of New York, gave a song recital at the Princess Theatre April 10, which was attended by a throng of well-known professionals, including Mmes. Fremstad and Culp; Messrs. Spalding and Maitland, and society folk in plentiful numbers. Miss Torpadie's graceful personality and smooth, expressive high soprano voice, with Coenraad v. Bos at the piano, roused universal admiration. Her inherited musical sense, allied with unusual mentality, makes this young singer very attractive, both to the sensitive musician and the general public. She has qualities which appeal to both.

Her French diction is clear, her German that of a native, and her English diction entirely distinct. She made special effect with four Scandinavian songs, singing them in the original tongue. Of these the Norwegian folksong was especially admired because of its simplicity and heart appeal. She finished the program with two songs still in

GRETA TORPADIE,
Soprano.

manuscript, "I'm Tellin' Ye Goodbye," by Tweedy, and "My Fawn," by Johnson; and these, as well as Bungert's "Die Lorelei," won admiration, expressed in long-continued applause. A bountiful supply of flowers was sent the charming young singer.

Judson House, Tenor, Has Many Engagements

Judson House, one of the artist-pupils of Miller Vocal Art-Science, under the instruction of Adelaide Gescheidt, is booked for many appearances in both oratorio and recital.

April 9, Mr. House substituted for Paul Althouse at the West End Collegiate Church, New York, in Maunder's "Penitence, Pardon and Peace." April 16, he again substituted for Mr. Althouse in Rossini's "Stabat Mater." April 12, he gave a recital at Chickering Hall (Lord & Taylor's). April 20 he has been specially engaged to sing the tenor solos in Dubois' "Seven Last Words," at St. John's Episcopal Church, Yonkers, N. Y.

Mr. House is to give a recital in Corning, N. Y., May 3. May 21 and 22 he will sing the tenor solos in "The Creation" at the State Normal College, Greensboro, N. C.

Brahms' Quintet Delights Pasadena

Audience in Chamber Music

The Pasadena (Cal.) Music and Art Association presented the Brahms quintet in a program of chamber music on the afternoon of March 31. The program, which was excellently rendered, consisted of Brahms' piano quintet in G minor, Scharwenka's piano quintet, op. 118, and three arrangements by Rudolph Kopp, the talented viola player of the quintet. These were: "Orientale," César-Cui; "Sänterjentens Sondag," Ole Bull; and "Spanish Serenade." They were skillfully arranged for quintet, and the first, especially, made a deep impression.

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SAMAROFF Steinway Piano Used Management: Wolf John Bureau 1 West 34th Street, New York

Behymer, the Busy "B"

L. E. Behymer, the Los Angeles impresario, was in Denver, Col., recently, where he completed arrangements with Max Rabinoff to assist in the local management of the Boston National Grand Opera Company for next season for all points west of Denver. He will have charge of the publicity and most of the managerial details of the organization for eight or ten weeks.

In addition to this big project, Mr. Behymer will handle also Mme. Melba's concerts from Kansas City to the Pacific coast. The usual Behymer Philharmonic courses will take place in the California cities.

Edoardo di Giovanni, the American tenor, Edward Johnson, under his Italian stage name, has just won a tremendous success in the leading role of Giordano's "Andrea Chénier" at the Teatro Costanzi in Rome.

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